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ABSTRACT

This study guide accompanies a poster series and documentary video about 12 American Indian, Alaska Native, and Native Hawaiian "women of hope." The women vary by age, education, profession, and geographic locale, but they share an unwavering commitment and dedication to their people's struggle to survive and flourish as distinct cultures. The women are Lori Arviso Alvord (Navajo), a surgeon who straddles two cultures; Charlotte A. Black Elk (Lakota), a scholar who supports Lakota traditional stories with Western scientific evidence; Carrie and Mary Dann (Western Shoshone), sisters involved in a 20-year legal battle with the federal Bureau of Land Management; Joy Harjo (Muscogee Creek/Cherokee), poet, musician, and professor; Pualani Kanahele (Hawaiian), teacher and preserver of Hawaiian culture and language; Winona LaDuke (Anishinaabe), Chippewa activist whose work focuses on land rights and environmental issues; Wilma Mankiller (Cherokee), activist and first woman Chief; Muriel Miguel (Kuna/Rappahannock), dancer, actress, and founder of Spiderwoman Theater; Janine Pease-Pretty on Top (Crow), founder and president of Little Big Horn College; Joanne Shenandoah (Oneida), singer and storyteller; Jaune Quick-to-See Smith (Flathead), artist; and Rosita Worl (Tlingit), anthropologist active in cultural preservation. Following biographical profiles of the 12 women, the guide includes reading materials and student activities related to tribal sovereignty, the political role of Haudenosaunee (Iroquois) women, Native women in leadership positions, preservation of Native languages, oral tradition, environmental issues, conservation, music and dance, overcoming negative expectations in school and society, American Indian stereotypes, and creating a "circle of strength" in the classroom. Also included are census facts about Native Americans and a 129-item bibliography. (SV)

WOMEN OF HOPE

NATIVE AMERICAN/HAWAIIAN

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STUDY GUIDE

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WOMEN OF HOPE

TABLE OF CONTENTS

3 REMEMBER *by Joy Harjo*

4 INTRODUCTION

WOMEN OF HOPE
Biographical Sketches

6 LORI ARVISO ALVORD

7 CHARLOTTE A. BLACK ELK

8 CARRIE AND MARY DANN

9 JOY HARJO

10 PUALANI KANAHELE

11 WINONA LaDUKE

12 WILMA MANKILLER

13 MURIEL MIGUEL

14 JANINE PEASE-PRETTY ON TOP

15 JOANNE SHENANDOAH

16 JAUNE QUICK-TO-SEE SMITH

17 ROSITA WORL

LESSONS
Lessons to explore in more depth the lives of the women in the series and to help uncover community in the classroom.

18 SOVEREIGNTY
Tribal Nations in Indian Country
The Great Law of the Haudenosaunee
The Dann Sisters and the Western Shoshone Nation

23 NATIVE WOMEN ARE LEADERS

24 POWER OF THE WORD
Native Languages
Oral Tradition

27 HONORING THE EARTH
Environmental Issues
Unplug America
A Canvas for the Environment

29 DANCE AND MUSIC
"Dance for Justice"
"The Absolute Need To Sing"

31 WE THINK WE CAN
Overcoming Negative Expectations
The Cherokee Community of Bell

33 CHALLENGING STEREOTYPES
Stereotypes in School
Popular Culture Stereotypes
Stereotypes in the Movies

36 CIRCLE OF STRENGTH

38 NAME YOUR WOMEN OF HOPE

39 IMPORTANT CENSUS/FACTS

40 BIBLIOGRAPHY AND RESOURCE GUIDE

46 CREDITS

47 ABOUT BREAD AND ROSES/ ACKNOWLEDGEMENTS

Remember

BY JOY HARJO

Remember the sky that you were born under,
know each of the star's stories.
Remember the moon, know who she is.
Remember the sun's birth at dawn, that is the
strongest point of time. Remember sundown
and the giving away to night.
Remember your birth, how your mother struggled
to give you form and breath. You are evidence of
her life, and her mother's, and hers.
Remember your father, his hands cradling
your mother's flesh, and maybe her heart, too
and maybe not.
He is your life, also.
Remember the earth whose skin you are.
Red earth yellow earth white earth brown earth
black earth we are earth.
Remember the plants, trees, animal life who all have their
tribes, their families, their histories, too. Talk to them,
listen to them. They are alive poems.
Remember the wind. Remember her voice. She knows the
origin of the universe.
Remember that you are all people and that all people
are you.
Remember you are this universe and that this
universe is you.
Remember all is in motion, is growing, is you.
Remember language comes from this.
Remember the dance that language is, that life is.
Remember
to remember

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From the book *She Had Some Horses* by Joy Harjo. Copyright ©1997 by Thunder's Mouth Press.
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Long before Elizabeth Cady Stanton and Susan B. Anthony, American Indian women held positions of status and influence in diverse tribal nations across the continent. Besides being life givers and life sustainers, they served on councils, held leadership roles, owned land and other property, created and maintained the home, exercised the right to vote, tilled the soil, nurtured children and other family members, bestowed names, healed the sick, comforted the suffering, composed and sang songs, told stories, engaged in diplomacy and trade, fought against enemies, made peace, selected, counseled, or removed leaders, cooked, gathered, fished, herded, stored, trapped, traveled, guided, sewed, quilled, mended, quilted, and taught. In short, the traditional female role in tribal nations was (and is) powerful, the balancing half of male power.

Bread and Roses Cultural Project, with an advisory committee of women and men from many walks of life, selected twelve American Indian and Hawaiian Women of Hope who vary by age, education, profession, and geographical locale. Their commonalities include an unwavering commitment and dedication to the struggle of their people to survive and flourish as distinct cultures. Their lives bear out Wilma Mankiller's words: "In many Native communities, a much greater emphasis is placed on the collective achievements of the family or the community than on individual achievements. Native people who achieve great personal

success, though respected, are not held in the same esteem as those who achieve great success for others." (from A Voice of Our Own, edited by Nancy Nemine, 1996, p.221)

American Indian women, such as the Dann sisters, have put their lives on the line as they fight on behalf of their families, communities, and nations against powerful adversaries and nearly insurmountable odds. They struggle for justice, treaties – the supreme law of the land – to be honored, land to be returned, environmental issues to be addressed, tribal sovereignty to be upheld, and the survival, well-being, and self-determination of their people. While balancing multiple family and other responsibilities, the Women of Hope work in homes, schools, clinics, storefronts, studios, offices, and on the land to reclaim and revitalize cultures, to improve schools, health and housing, and to protect the environment. Joining them in the struggle on behalf of Native people are the countless unsung Native women who, along with Native men, struggle to rebuild and heal their nations in the aftermath of European colonization.

The commitment and determination of the Women of Hope can be transferred to the classroom. Their stories should inspire young people to find the women of hope in their neighborhoods. They should also inspire young people to rethink the meaning of success as they begin to develop their own inner strength and skills to make the world a better place for this and future generations.

Over the centuries, names of Indian nations have varied considerably, and still do. This Study Guide employs the tribal names preferred by the twelve Women of Hope.

LORI ARVISO ALVORD

Dr. Lori Arviso Alvord is the Navajo Nation's first woman surgeon. She operates at the Gallup Indian Medical Center, which serves the eastern side of the Navajo Reservation and the Zuni Reservation. Her philosophy of healing is multifaceted, and requires that every aspect of human health be balanced and harmonious in its physical and spiritual components. For Dr. Lori, the act of performing surgery on another human being is spiritual. She feels the life of her patients in her hands, literally and figuratively.

Many Navajo elders trust her to respect their feelings because she practices a unique blend of western medicine and traditional Navajo philosophy. Ever mindful of the cultural differences, Dr. Lori uses interpreters to explain procedures to her patients. In her culture, direct eye contact between Navajo people is considered to be insulting. It's difficult to convince elders that she needs to touch their bodies in order to heal. In their tradition, touching another person's body without permission and asking probing, personal questions shows disrespect. She works small miracles by straddling two different cultures.

Dr. Lori has deftly adapted the sciences taught at Dartmouth College and Stanford University with her knowledge of Navajo ways. She has encouraged the involvement of a medicine man in healing ceremonies at the hospital. Cushioning surgery in the comforting aura of tradition is a sensible way to approach elders who usually go to a clinic only as a last resort. Lori has pushed hard for a new medical center that includes a round room for traditional Navajo "sings." This approach not only helps the healing process, it shows respect for the Navajo way. Many Native people, especially elders, believe in the cures of the medicine people. Faith in herbs, sweats and "sings" are powerful. In a very real way, belief in the cure is the cure. Earning the trust and respect of elders has been Lori's lifelong journey.

Lori, born in Crownpoint, New Mexico on the Navajo Reservation, grew up speaking English in an economically-strained community. Her role model was her maternal grandmother, Grace Cupp, a teacher and principal on the reservation for 40 years. The Navajo culture is matrilineal, leaders deriving power and status from women in their lineage. Lori, who grew up understanding the strength and power of women, saw her grandmother's work making a difference in the lives of others.

During high school, it was difficult to study while other children played, but Lori was determined to make a difference just as her grandmother did. When she competed with students prepared for their academic careers from childhood, the system tried to push Lori into "minority" programs like social work. Fortunately, her employer at the University of New Mexico suggested she go to medical school. At the time Lori graduated from Stanford University Medical School, she was one of three Indian students in her class of 85. During summer breaks, she worked with Native American surgeon, Dr. Ron Lujan, at an Indian Health Service Hospital.

After she assisted in her first surgical procedure, her future was set. While in residency at Stanford University Hospital, she assisted in 1,100 operations.

In spite of huge financial debt, cultural and racial discrimination, and competing in a world dominated by men, Dr. Lori had the intelligence, skill, and determination to serve the Navajo Nation's sick and wounded. She also encourages her community to support education that will prepare young people for the world outside reservation boundaries. For those who follow her into the world of medicine, she would say, "*Nizhoni,*" walk in beauty.

Tokala sat straight in the saddle, bundled up for the sixty degree below zero temperature. Not yet a teenager, he had an understanding of the tragic event that occurred 100 years ago and an appreciation for commemorating that event today. Charlotte Black Elk, her family, and community had trained this son well in Lakota ways and history.

These Lakotas were beginning a thirteen day, 250-mile trek following the same route that Chief Big Foot had taken in 1890. Attempting to lead his people to safety on the Pine Ridge Reservation, they were intercepted by United States troops who had already murdered Sitting Bull. Most died a brutal death, but a few like Katie War Bonnet hid in the plum bushes as she witnessed the mass murders. Katie's tears froze on her face. She felt she was seeing the death of her nation and wondered if she lived would she have children and if those children lived, would they have great grandchildren, and if any of them survived, would they still be Lakota.

As Charlotte watched Tokala, keeping pace with the others, she thought that Katie War Bonnet would smile today because Tokala was not only her great-great-grandson, but he was participating in this ceremony to mourn the Wounded Knee massacre. He understood that responsibility.

"We're still here," Charlotte said, "frozen tears, mass graves, policies of assimilation and genocide, alcoholism, stolen children reared in government boarding schools, legal bans on Lakota language, religion or anything else the United States couldn't abide. Despite a century and a half of all of this – we are still here."

People like Charlotte Black Elk have helped to ensure that the Lakota survive. A scholar of both Lakota tradition and western technology, she helps transfer ancient and complex Lakota ways into contemporary society. For instance, Charlotte designed the concept for the Pine Ridge Reservation's Tribal Natural Resource Regulatory Agency. Using the physical practices of the Buffalo Dance Ceremony, she developed the Wildlife Management Program for her 5,000 square mile reservation in South Dakota. Although modest about her advanced and varied education, Charlotte has proved with modern technology that Lakota traditional stories are supported by scientific evidence. She did a cosmology study based on Lakota stories of the stars and how their alignment can tell the Lakota people what, how, when, and where to perform ceremonies.

Furthermore, despite the attempts by anthropologists to discredit the Lakota as being indigenous to the land, Charlotte can prove that the Lakotas have always lived in the same area where they live today. She is the only Native American scientist who has had a rule of science – the Black Elk rule – named after her method of using scientific technology to verify oral tradition.

"I am a Lakota woman," Charlotte proclaims, "raised to be a maker of choice." Indeed, the Lakota origin story stated that the first human was a woman whose name meant "The Maker of Choices, You are Complete." First Man, who came later, was named "A Step Away From Completion."

Ridiculed as a child for not knowing English, Charlotte thought "Well, I'll not only learn this English language, but I will learn to speak it better than those who mock me." She enjoyed the study of the sciences, concepts in line with Lakota traditions. "You can't put cultural bias on the sciences," Charlotte explains. "Technology does not take us away from our culture, but can be the tool to lead us back."

The Big Foot Religious Ride occurred in 1991. Tokala is still Lakota even though he is away at college. Because of Charlotte Black Elk and others, Tokala and other Lakotas will always have a Lakota place in the universe.

CARRIE AND MARY DANN

The story of Carrie and Mary Dann, two Western Shoshone sisters living with their brother and Carrie's children on a ranch in Crescent Valley, Nevada, cannot be told without telling in the same breath the story of the land rights struggle of the traditional Western Shoshone people. They have battled to preserve their homeland (called Newe Sogobia – Mother Earth – in the Shoshone language) defined by majestic mountains, streams and wide-open spaces covering about a third of Nevada and parts of California. This sparsely populated land is rich in grazing areas, thermal energy, gold, and other mineral wealth.

Carrie and Mary grew up in Newe Sogobia surrounded by an extended family, nurtured by stories their grandmother told them, and enriched by ceremonies, private family gatherings at which they gave blessings and thanks. Both sisters, fluent in Shoshone and English, have depended on the mountain range for wood, elderberries, and pine nuts, a sacred food to the Western Shoshone people. Today, the Dann sisters who prefer pine nutting to microwaving and traditional sweats to nights in the local town, move easily from domestic tasks to running the family ranch.

The Dann troubles began in 1973 when the U.S. Bureau of Land Management (BLM) asked Mary Dann if she knew that she was trespassing – her cattle and horses were grazing on lands outside the Dann family homestead in Crescent Valley. Mary told the agent she didn't need a permit to graze her animals since she was on Western Shoshone, not United States, land. Both sisters remember their grandmother using the same land for livestock before them. The BLM filed trespass charges against the Dann sisters who refused to pay trespass fees or apply for permits, or reduce their cattle. The Dann's argued that the 1863 Treaty of Ruby Valley never ceded 55 million acres the BLM claimed as "public" land. Rather, the treaty recognized Western Shoshone land rights and only granted Anglo settlers' safe passage through Western Shoshone territory.

Yet for more than 130 years, through gradual encroachment and outright taking of Western Shoshone lands, the United States allowed commerce, industries, and whole communities to claim illegal ownership of the Western Shoshone Nation. From the 1970s through the 1980s, the BLM allowed chaining and cutting live trees on Shoshone lands. An immense iron chain dragged between two tractors destroyed one million acres of nut-bearing pinon trees – a vital staple of Shoshone food. The land has also suffered strip mining, oil drilling, and nuclear weapons testing. Indeed, by 1992 Newe Sogobia was arguably one of the most heavily bombed places on earth with more than 800 atomic explosions both in the atmosphere and underground. The U.S. Department of Energy wants to dump nuclear waste at Yucca Mountain, a Shoshone sacred site. Oro Nevada Mining Company wants to do exploratory drilling for gold near a hot spring located approximately one mile south of the Dann family ranch.

The BLM challenge set off twenty years of legal battles. Federal courts have ruled in favor of the federal government's right to the land base and against the Dann family and the Western Shoshone Nation who want rightful possession of their land, not compensation. Armed with court orders, federal officials have tried unsuccessfully to evict Carrie, Mary, their brother, Clifford, and Carrie's children from the family homestead worked by five generations of Danns. Carrie and Mary Dann have never budged or caved in to government demands despite the formidable forces lined up against them. Their lifelong commitment to protect their homeland and their people's sovereignty earned them the prestigious Swedish 1993 Right Livelihood Award, often referred to as the "alternative Nobel Peace Prize."

JOY HARJO

One of the foremost voices in American literature today, Joy Harjo is a critically acclaimed poet whose publications include *She Had Some Horses* (1983), *Secrets From the Center of the World* (1989), *In Mad Love and War* (1990), and *The Woman Who Fell from the Sky* (1994). A member of the Creek (Muscogee) Nation, she is also a gifted musician and teacher.

Harjo was born on May 9, 1951 in Tulsa, Oklahoma to Allen W. Foster (Muscogee Creek) and Wynema (Baker) Foster (Cherokee). When she was eight years old, Harjo's parents divorced. This was a period of "distance and difficulty." Harjo was closest to her father's relatives, especially her aunt Lois Harjo. She attended high school at the Institute of American Indian Arts in Santa Fe, New Mexico, an environment that "set her artistic self in motion." Harjo completed her Bachelor of Arts degree in Creative Writing at the University of New Mexico (1976) and Master of Fine Arts degree at the University of Iowa (1978). She eventually became a tenured professor at the University of New Mexico, taking leave in 1994.

Harjo started writing when she was about 22 years old, a "fairly late" age to begin. Before that, art interested her, especially painting, which she pursued in college until, as a senior, she changed her major to creative writing. In 1975, her first collection of poetry, *The Last Song*, was published as a chapbook. Material from that publication is included, along with new poems, in her second book of poems *What Moon Drove Me To This?* During this period, Harjo also served as writer-in-residence at the New Mexico Poetry in the Schools Program, Navajo Community College, and the State Arts Council in Oklahoma.

She Had Some Horses, one of Harjo's best-known books of poetry is "a circular journey." The title poem, perhaps her most famous, is one of many in which horses appear. The poet has said: "I see them as very sensitive and finely tuned spirits of the psyche. There's strength running through them." In "She Had Some Horses," Harjo's poetic expression has a lyrical, mystical quality, reinforced through repetition: (excerpt)

She had horses who whispered in the dark, who were afraid to speak.
She had horses who screamed out of fear of the silence, who
carried knives to protect themselves from ghosts.
She had horses who waited for destruction.
She had horses who waited for resurrection.

Harjo has also produced work as a screenwriter, including *We Are One, Umonho* for Nebraska Educational Television.

Harjo's *In Mad Love and War* earned the William Carlos Williams and the Delmore Schwartz awards for poetry. In the poet's work, mythic events transform the lives of people struggling to survive the conditions brought about by colonialism,"of poison by culture." Family, land, loss, tribal legacy, survival, music, and the power of love are recurring themes.

Harjo, who has mastered creative writing, also plays the saxophone in her band, Joy Harjo & Poetic Justice, and alternates notes of either the alto or soprano saxophone with lines from her poems during poetry readings. An audiocassette featuring the band accompanies *The Woman Who Fell From the Sky*, incorporating elements from the oral tradition. In 1996, Joy Harjo & Poetic Justice released *Letter from the End of the 20th Century*, a CD from Red Horse Records.

Harjo has said of her work that it "is about realizing that you're communicating in a way that matters, that makes a difference." Her works in progress include *A Love Supreme*, a memoir; *The Good Luck Cat*, a children's book; and *A Map to the Next World*, new poems due from Norton. *Reinventing the Enemy's Language*, an anthology of North American Native women's writings, is the most recent work edited by Joy, with Gloria Bird, available through Norton.

Pualani Kanahele is a dynamic Native Hawaiian woman who is a teacher, historian, wife, mother, and grandmother. Like Native women around the world, she sings and tells stories to those who follow her. She reveres her elders and, through their teachings, has accepted her responsibility as a teacher of Hawaiian traditions.

Born on the island of Hawai'i, Pualani has spent much of her life there. She went to college and now teaches the Hawaiian language and culture at the Hawai'i Community College at Hilo. Pualani wisely took time to experience the larger world. She has traveled to the mainland to share with other Native women. She even learned to fly an airplane.

In Pualani's Native culture, a Respected One, or "one who is two generations above you," has the responsibility to maintain traditional beliefs and live by them. Those who can articulate the beliefs, as well as live by and practice them, are the true teachers in life. Pualani is a teacher of the highest order.

One of Pualani's primary teaching responsibilities is to use the *hula* to connect young Hawaiian people to their roots. The *hula*, one of the cultural traditions and practices that survived the onslaught of colonization in the Hawaiian Islands, connects the present with ancestral traditions.

Pualani says the *hula* is an earthly account of the past. Even though freedom of choreography and interpretation of the traditional chants are allowed today, the *hula kapu*, one of the pure forms of spiritual and cultural practice held sacred by the people of the islands, is the inspiration of the deities. It retells events from the past through stories, songs, and dance. The chants, or *oli*, give life to the physical movement of the *hula*. The *mele*, or song, is the partner of the dance. Pualani teaches and demonstrates the hula throughout the world and frequently gives public lectures throughout Hawai'i on Hawaiian culture and dance. *Hula* tells the story of Pele, the volcano goddess. Songs and dances relate the origins of the Original Star, the beginnings of the Hawaiian people, the creation of the land. Creation stories exist for the rocks, trees, lush flora and fauna.

Pualani is a member of the Kanaka'ole Sisters, a traditional *hula* dance group that includes her sisters, Ulu Garmon and Nalani Kanaka'ole. Her mother, revered *hula* master, Edith Kanaka'ole, is one of Pualani's heroes along with her grandmother and other Native women who fought for the rights of their indigenous cultures.

A large part of Pualani's life is her political self. She co-founded an organization, Hui Malama i Na Kupuna, dedicated to the preservation of ancestral bones. Pualani believes Native people are mortally wounded when their land – and ancestral bones that become one with the earth – are taken away. She is saddened – and angry – to see the destruction of the Hawaiian Islands. Sugar cane factories belch black smoke into pristine skies. Entire forests were razed to make room for pineapple and sugar cane fields.

Sacred places have been crushed and buried by bulldozers. Wildlife perished and hotels devoured the white beaches. Pualani's three children and five grandchildren are learning the value of fighting back by watching her struggle to protect Hawai'i from desecration.

Pualani believes her Hawaiian people need to go back to the values and lifestyle of the original people of the Hawaiian Islands. The Hawaiian Islands, enormous rocks in the midst of the sea, may seem fragile but they are firmly anchored to the bigger earth below. So it is with Hawaiian culture. The foundation is still there and Pualani intends to see that the energy, strength, and beauty of her people continue to thrive.

The life and work of Winona LaDuke, a nationally and internationally acclaimed activist, author, and environmentalist, are rooted in the history and contemporary status of the White Earth Reservation in Minnesota. This reservation is part of the larger Anishinaabe (Ojibwe/Chippewa) Nation which includes reservations and reserves in both the United States and Canada. LaDuke, who lives at White Earth with her two children, serves as Campaign Director of the White Earth Land Recovery Project and Program Director of the Seventh Generation Fund's Environmental Program. Centered in a rural, community-based homeland, she demonstrates through her work that indigenous issues and environmental issues are not isolated from global issues.

LaDuke, born in Los Angeles in 1959, is the daughter of an Anishinaabe father, Vincent LaDuke [aka Sun Bear] and a Jewish mother, Betty Bernstein LaDuke, both activists. After her parents divorced when she was five, Winona was raised by her mother in Ashland, Oregon. Descended from two distinct peoples, she acknowledges the influence of both parents on her passion for activism. "My family...had a keen sense of social responsibility. I was never told to go out and make money, but to do the right thing."

In Ashland, a predominantly white, Christian community, LaDuke recalled how she was passed over at dances and never picked for sports teams. Although encouraged to attend a vocational-technical school by a guidance counselor, she eventually attended Harvard University.

At Harvard, LaDuke became politicized through the influence of other Native role models, such as Cherokee activist Jimmie Durham of the International Indian Treaty Council (IITC), the first Indian Non-Governmental Organization to bring issues before the United Nations. After hearing him speak, she began working on indigenous environmental campaigns. In 1977, 18-year-old LaDuke gave expert testimony at a United Nations Conference in Geneva, Switzerland concerning the exploitation of Native resources.

After graduating from Harvard in 1982 with a degree in economic development, LaDuke moved to the White Earth Reservation where she became the principal of a school. The briefly-held post enabled her to begin acquainting herself with the people and the land. She became a founding member of Anishinabe Akeeng ("the People's Land"), a community-based land rights organization. She also continued her studies, at the Massachusetts Institute of Technology in 1983, and at Antioch University, where she received a master's degree in rural development in 1989.

In 1989, LaDuke began the White Earth Land Recovery Project, a non-profit organization committed to the goal of recovering reservation lands, with seed money from a $20,000 Reebok International Human Rights Award. In the 19th century, the treaty-guaranteed reservation lands were drastically diminished by fraudulent means. The Project's agenda includes land based economic development and education initiatives, such as Wadiswaan "nest" programs, which seek to build Ojibwe language literacy.

From White Earth, LaDuke maintains and fosters connections with national and international forums. She is a board member of Greenpeace USA and co-chairs the Indigenous Women's Network which she helped found. In 1994, *Time* magazine named her one of America's most promising leaders under 40 years of age. In 1995, she worked on "Honor the Earth," a concert tour featuring the Indigo Girls to raise funds for Native organizations. She also traveled to Beijing, China to serve as a plenary speaker at the United Nations Non-Governmental Organization Conference on the status of women. In 1996 LaDuke ran for vice president with Green Party presidential candidate Ralph Nader. LaDuke is completing a novel, *Last Standing Woman*, for Voyageur Press and a non-fiction book for South End Press.

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WILMA MANKILLER

The Cherokees have a rich history of women serving in leadership positions, including participating in a Women's Council. With European contact, however, that tradition nearly disappeared. It was not until Wilma Mankiller became Deputy Chief, and ultimately Principal Chief, of the Cherokee Nation of Oklahoma, that the Cherokee's historic leadership role of women was revitalized. During Mankiller's tenure as Principal Chief, tribal membership tripled in size to 170,000, the annual budget doubled to nearly $90 million, and the number of tribal employees increased to 1,300 extending across 7,000 square miles of northeastern Oklahoma. Mankiller, who left office in 1995, co-authored *Mankiller: A Chief and Her People*, which includes the story of the Cherokee Nation, one of the country's largest tribal groups, with both eastern and western divisions.

Mankiller was born on November 18, 1945 in Tahlequah, Oklahoma, to Clara Irene (Sitton), Dutch-Irish, and Charley Mankiller, Cherokee. One of eleven children, Wilma was raised on Mankiller Flats, on her grandfather's land. Although jobs were difficult to find and the family was poor, they enjoyed the community's rich cultural life.

When Wilma was ten, her family moved to San Francisco through a federal relocation program designed to remove Indians from their rural homelands to large urban areas. The Bureau of Indian Affairs promised good jobs and decent housing to those who participated. Instead, the Mankiller family found themselves in a small, crowded apartment in a rough part of the city. Wilma especially hated her new school, where the other students ridiculed the way she talked and dressed and laughed at her name. The Mankiller name, a surname in Wilma's family for several generations, was originally an honored Cherokee military title or rank.

By the 1960s, Mankiller had graduated from high school, started college, married, and become a wife and mother of two daughters. In 1969, when Indian activists occupied Alcatraz Island to dramatize the injustices their people had suffered, she experienced an awakening, or a call to action, that changed her life. Besides participating in that struggle, Mankiller did volunteer work among Native Americans in California. By 1974, she had divorced her husband and two years later, returned to Oklahoma.

Mankiller's initial work for the Cherokee Nation included the recruitment of young Native Americans into university training in environmental science. In 1979, she completed her college degree, then began commuting to the University of Arkansas for graduate study. Enroute to school, Mankiller suffered a near fatal head-on automobile collision. To recover from her extensive injuries, she adopted what Cherokees call "being of good mind," meaning "one has to think positively, to take what is handed out and turn it into a better path."

In 1981, Mankiller became the founding director of the Cherokee Nation Community Development Department, utilizing the Cherokee's *gadugi* tradition of working collectively to build a

16-mile water pipeline and new homes in Bell, Oklahoma. Two years later, Principal Chief Ross Swimmer asked her to serve as his running mate for tribal office. On August 14, 1983, Mankiller became the first woman Deputy Chief in Cherokee history. Two years later she became Principal Chief, filling the vacancy left by Swimmer's resignation. In 1987, she was elected Principal Chief, winning reelection four years later with nearly 83 percent of the vote.

Married to Cherokee activist Charlie Soap since 1986, Mankiller's activities after leaving office include co-editing the *Reader's Companion to the History of Women in the United States* and teaching at Dartmouth College. She also has continued "being of good mind" in the face of other adversity, including daunting health problems.

MURIEL MIGUEL

We were walking down the street, three Indian kids in Brooklyn.

We were singing.

Not a song from the top ten but an old social song taught to us by an old Indian man from New Mexico.

We were singing, we were singing that song over and over. Sometimes soft, sometimes loud.

We liked the tune, we liked the way it made us feel.

We were singing as we entered the corner drugstore. We felt proud that we knew the song. And we sang not too loud, not too soft as we sat at the soda fountain. Before we could say "a soda, please", the counterman spat out:

"Why don't you people go back to where you come from."

I felt like I was hit in the face with ice water. It took my breath away. I felt the meanness of those words spill over me.

"You people...go back...come from."

Something inside of me said, "This is my song. You will not humiliate me." I spun around and looked at the ugly face.

"Where do you want me to go?"

"We were the first ones here."

No, we were not singing when we left that store. But that song is a favorite of mine. Nowadays it's called a real "o o o ld" song by the kids. But I remember that story every time I proudly sing it.

Today, Muriel Miguel directs Spiderwoman Theater, the oldest ongoing Native American feminist group. With five other women including her sisters, Lisa and Gloria, she founded Spiderwoman Theater over twenty years ago. Muriel is also a playwright, dancer, and actress.

Spiderwoman is the Hopi Creation Goddess. Muriel's close friend, a Hopi/Winnebago woman who died in her thirties, used to tell creation stories while she did fingerweaving. To honor her friend and Muriel's good fortune for living into her forties, Muriel named the company, Spiderwoman. They have performed several original plays in many states and countries. These plays deal with violence, spirituality, sex, power, control, oppression, and above all, how Native people approach these subjects.

Muriel grew up in Brooklyn; her mother was Rappahannock, part of the Powhatan Confederacy (Pocahontas' group), and her father was Kuna from the San Blas Islands near Panama. After her parents met and married, their Brooklyn home was open to Native people coming to the East.

The neighborhood was mainly immigrants who ridiculed the Native family in their midst. What saved Muriel was knowing she could retreat from the Brooklyn streets to be with her family and other Native families.

Muriel and her friends created The Little Eagles, a dance group of teenagers. They became the world renowned Thunderbird American Indian Dancers, who give scholarships to Native college students.

Muriel has worked with inner city Indian youth in New York, Minneapolis and other communities producing and directing plays, but never considered herself a role model. After a performance of their autobiographical piece, *Sun, Moon, and Feather*, three young Ojibwe girls approached the sisters. "We're Lisa, Muriel, and Gloria," they said. "We're just like the three of you." Months later, the youngest gave her security blanket, a handmade quilt from her grandmother, to Spiderwoman Theater. The quilt, used as a backdrop, is proudly displayed in every production.

Muriel Miguel has used her many creative talents to educate, provoke thought, and foster change in a loving, fun, and entertaining way. With Muriel's persistence, maybe the next time a non-Indian counterman hears a Native song, he'll say, "I really like that tune, could you please sing it again?"

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JANINE PEASE-PRETTY ON TOP

Janine Pease-Pretty On Top is a powerful educator. Her roots in teaching run deep within her own family. Her paternal "auntie" and great-grandmother were educators. Both of her parents were teachers. The oldest of four, Pease-Pretty On Top's sister and one brother work in Indian education. Her younger brother was the first Crow man to become a medical doctor. Today, Janine and her husband, John Pretty on Top, Crow Indian Cultural Commissioner and Sun Dance leader, are deeply involved in the lives of their Crow Indian clan and spiritual community. Janine's children, Roses and Vernon, have role models in whom they take great pride.

Her Crow Indian name translates as "One Who Loves to Pray." Janine has offered more than her share of prayers to establish and maintain Little Big Horn College on the Crow Reservation in eastern Montana. With a charter from the Crow Tribe and recognizing the desperate lack of high school and college graduates in her community, Janine took on the enormous task of creating a tribal college to change the bleak future of education for Crow adults and children. Little Big Horn College, now one of thirty tribal colleges scattered throughout the United States and Canada, is a fully accredited two-year college with more than 300 full-time students.

Since 1982, Janine has been president of the Little Big Horn College. She's the college's founder, chief operating officer, teacher, some-time janitor, and chauffeur. Today, the college's main building consists of a gym building turned into classrooms, a college-level library and classroom complex. The curriculum combines standard academics with lessons in tribal language and knowledge. Students helped with the construction. Pease-Pretty On Top sees the college as a potent weapon in strengthening the tribal community and fighting reservation-wide poverty and despair. She also sees education as a weapon against being a victim with no control over information and no way to fight back.

Janine Pease-Pretty On Top is a person worthy of respect and admiration. In 1990, she decided not to extend the hospitality of Little Big Horn College to a controversial group of Soviet editors and writers because she explained they were "antisemitic people who mean poorly toward a whole group of people in Russia." Janine, upset because she had not been fully informed about the visitors' writings, said:

My own life experience as a Native person has taught me that racism is a very difficult thing to deal with on a daily basis. I considered their rights of free speech in making my decision, but [Little Big Horn College's] very existence is based on exerting a stance for human rights.

Janine is a warrior, armed with a bachelor's degree in anthropology and sociology, a master's degree and doctorate in adult and higher education, as well as honorary doctorates. She's won numerous awards, including 1987's and 1994's Outstanding Graduate Achievement Award from

Montana State University. In 1990, the National Indian Education Association named her Educator of the Year. And in 1994, the MacArthur Foundation gave her a no-strings-attached grant for $275,000. She serves on numerous boards and committees, travels extensively, and was named a trustee of the Smithsonian's new National Museum of the American Indian and a board member of the American Indian Higher Education Consortium.

Janine Pease-Pretty On Top, who has fought long and hard to establish a solid base of educational self-sufficiency on the Crow Reservation, finds her power rooted in her Crow heritage. As a Native American educator, Janine is truly someone children can point to and proudly say, "I'd like to grow up to be just like her."

JOANNE SHENANDOAH

Four hundred thousand pairs of eyes focused on the stage. The excitement mounted as the beautiful American Indian woman took her rightful place in front of the microphone. Her song about America rang out...
Where the eagle still flies
Where the pine tree still stands
When we in four directions
Come together across the land.

Woodstock '94 was officially opened. The song "America", described as an Iroquois version of the United States anthem, began the historic gathering. Joanne Shenandoah, a Wolf Clan Oneida, had brought her message of peace and unity to one of the largest concerts in the last 25 years. "The song is about peace and unity, about people of all colors coming together," she said. "It's part of an overall spiritual message I want to bring to people though my music."

When Joanne was a child, she was named Tekyawha wh a, "She Sings." The Oneida give people names that reflect their role in the community. She felt it was important to share the richness and wisdom of the Iroquois musical heritage with the world. Music can be used to facilitate change, Joanne feels, and that is necessary for all of us to survive together. She does not preach, but writes songs that are stories. Her songs show that indigenous philosophy can be a guide for harmonious living today.

Joanne has sung her stories at President Clinton's inaugural balls, at Vice President Al Gore's residence, at the Clearwater Festival in Valhalla, New York and at Opryland, USA in Nashville, Tennessee, to name just a few of her concerts. Her music has a universal appeal and is a mix of native American sounds, folk and pop. It has been featured on numerous television programs, including Northern Exposure, HBO and several PBS specials. In 1994, Shenandoah was named "Native Musician of the Year" by the First Americans in the Arts Foundation. Besides song writing and performing with artists like Robbie Robertson, Paul Ortega, Willie Nelson and Neil Young, Joanne is the President of Round Dance Productions, a not-for-profit educational foundation dedicated to preserving Iroquois culture. She supports various struggles such as the effort to protect the environment and to free Anishinaabe (Chippewa)/Lakota, Leonard Peltier. She also volunteers for the Special Olympics. "The Iroquois believe that when someone is born into a family with what we call a handicap, it is a blessing or a gift from the Creator. We treasure these people," Joanne explains.

The Oneida, like all Iroquois (Haudenosaunee) are a matrilineal society. Children belong to their mother's clan and the women share equality in all areas. Women are revered as the caretakers of the nation and share in the selection of chiefs. Joanne credits her success to her mother, Maisie Shenandoah, a Wolf Clan Mother. Her father, Clifford, was an Onondaga chief and jazz guitarist. Both parents encouraged her in all of her endeavors. She spent most of her young adult life in Washington, D.C. raising her daughter, working as a computer specialist. In a 1986 fundraiser for *Akwesasne Notes*, the renowned Indian newspaper, Joanne appeared at a concert with Pete Seeger. In 1990, she decided to leave her lucrative 14-year computer career and return to Oneida lands in upstate New York. Joanne said, "I was told by my elders, my responsibility in life was to bring a message of hope, love, and peace through my music." To date she has released six recordings. *All Spirits Sing* is her latest release. *Matriarch* has been honored with the 1997 INDIE award for Native American Record of the Year for independent labels internationally. It honors Iroquois women who carry on today the strong tradition as caretakers of their community.

Joanne had the crowd riveted. They came to Woodstock to hear good music. They also learned about Native peoples and the messages so pertinent to the 1990s. Joanne finished her song:
America, a reason to give
Hope to each other
And peace to our brothers
America a reason to give
All people, all colors
A reason to live.

JAUNE QUICK TO SEE SMITH

FLATHEAD, SALISH

Jaune Quick-to-See Smith, born on the Flathead Reservation of the Confederated Salish and Kootenai tribes in Montana, grew up in a land where meadowlands alternated with high rugged mountains. Raised by her father, a horse trader, she accompanied him on long horse-trading trips. She became attached to the horses her father trained, developing an empathy with animals that later made their way into her paintings. Her father, who could neither read nor write English, struggled alone to support his two daughters. Jaune recalls hunger, living in 50 different homes during childhood years on Indian reservations and foster homes whenever her father was gone. When her father worked close by, she worked with him splitting shingles, building corrals, and handling horses. Her father's bunkhouse played a major role in where Jaune saw beauty. Her father's bridles, ropes, tack, saddles, and the different colors of leather affected her sense of color and heightened her feel for textures. Her father's large collection of Charles Russell prints of western landscapes, Navajo saddle blankets, and beadwork that he traded over the years also made her aware of art.

After Jaune started first grade, painting "consumed" her. She was too poor to buy paints, but the school had easels and tempera paint. With money she earned from the age of eight working as a field hand after school, she sent away for the Famous Artists correspondence course. She continued working at odd jobs while she went to high school. Even though she got average grades, she was told that her test scores showed she was not "college material," the usual advice Indian students heard in those days. Jaune was determined to become an artist despite advice from a junior college art teacher who told her art was a career for men. In 1980, after twenty-two years of moving around the country and attending several schools, Smith finally completed a master's degree in art from the University of New Mexico. At college, Smith learned about art traditions from around the world and found herself attracted to a non-realistic style of painting called Abstract Expressionism that began in New York in the late 1940s. In this style of painting, some of the painters dripped or threw paint onto the canvas. But Jaune, equally attracted to images from her Native American tradition, combined them with the styles of Euroamerican modernists as well as the abstract expressionists.

Jaune paints in a converted stable behind her secluded home in New Mexico. When she is there, and not traveling to give lectures, teach, or make prints, she spends eight hours a day, seven days a week in her studio making large-scale paintings with identifiable Indian icons – like a 12-foot long canoe or a buffalo – romanticized by movies, novels, and the media. Close up, the paintings reveal clippings from Jaune's tribal newspaper, books, and magazines that tell a different story about Indian life today.

From the beginning, Jaune has used her art to express her concerns about the environment. In the 1980s, she created her *Chief Seattle* paintings and drawings to warn certain people that exploiting the environment would destroy it. In *Rain*, stainless steel teaspoons used as raindrops symbolize

acid rain caused by steel mills. In *Forest*, a handsaw camouflaged in the picture suggests the current scourge of clearcutting as well as the eventual destruction of trees, animals, and humans – the evolutionary chain.

At one time, galleries refused to exhibit Jaune's paintings saying "they weren't Indian enough." A result of this rejection was that Jaune founded two artist cooperatives, one on her reservation, the other in Albuquerque. She gathered other artists having similar problems showing their work and arranged thirteen group exhibitions that took place in one summer. She also curates and organizes exhibitions for younger Native artists and serves on the board of trustees for several arts organizations.

ROSITA WORL

In 1985, Rosita Worl, a Chilkat Tlingit from Klukwan, Alaska, and an anthropologist, wrote:

The greatest tribute we can pay our elders is to dedicate ourselves to learning from the traditionalists who live today. They have much to offer and their knowledge and wisdom is as relevant today as it was a thousand years ago.

Ten years before, Worl earned a master's degree in social anthropology from Harvard University, a prestigious university. Nevertheless, her most powerful and enduring teachings have come from traditional Tlingit scholars. William Paul, the first Tlingit lawyer, took Rosita under his wing when she was ten years old. Decades later, when she went to college, Mr. Paul read Rosita's texts and provided her with a Tlingit perspective. She valued the teachings of her grandfather, Austin Hammond. A wise, learned, and revered chief, he told his granddaughter countless stories about the glorious past of her ancestors. He taught her to respect the environment, wildlife and plants used for medicines, and Native values which stress sharing with neighbors. Another influence, Rosita's mother, Bessie Quinto, a union organizer in southeast Alaska's salmon canneries, was devoted to improving wages and working conditions of Alaska Natives. It wasn't long before teenaged Rosita, whose mother pulled her out of school so she could take minutes at union meetings, learned the ins and outs of union organizing. She also learned how to work the machinery in the salmon cannery.

As an adult, Rosita Worl learned to listen to the younger generation, especially to her daughter. Rosita has said: *The young have a wonderful vitality and continue to challenge and ask questions of the status quo. Whereas adults understand why things are the way they are and tend to become complacent.*

When Rosita started her fieldwork in anthropology, her research took her to Barrow, Alaska, the northernmost U.S. community. In anthropology, a field dominated by men, women did not enter in large numbers much less go hunting and fishing. But Rosita, who grew up doing everything boys did and whose uncles taught her to fish, studied whale hunting among the Inupiat and Yup'ik (Eskimo) in the northern parts of Alaska and Canada and Siberian Yup'ik (Eskimo) on St. Lawrence Island. Eskimo women traditionally did not go whale hunting, but Rosita did not let that stop her. She never feared being the only woman hunting whales with crews of men, and she had great respect for the life-threatening cold environment in the North Slope and Bering Straits. Because Rosita felt she had to be stronger than the men, she never complained about the cold although the men certainly did.

Rosita's research showed how whale hunts expressed Inupiat identity. In Tlingit culture however, ceremonial dancing expressed Tlingit identity, but it had been discouraged by church and government agents. In 1968, there were no dance groups, so Rosita helped to organize one after the Tlingits settled their first land claim. Rosita's grandfather later named the dance group Geisan Dancers after a mountain behind Haines, Alaska. In 1996, Rosita took great pride in watching thousands of children dance in 44 dance groups to receptive audiences.

Rosita Worl juggles several jobs at one time. Besides teaching anthropology at the University of Alaska, she publishes landmark studies about the cultural aspects of whale and seal hunting as well as the impact of industrial development on the social and cultural life of Native communities. She writes about Tlingit property law and researches issues surrounding the repatriation (return) of objects by museums to Indian tribes. She is a member of numerous international and national scientific boards and serves on the board of the Sealaska Corporation, the major economic institution in Tlingit society today, and the Sealaska Heritage Foundation whose mission is to perpetuate Tlingit, Tsimpshean, and Haida cultures. When she isn't doing community work or participating in Tlingit cultural activities, Worl likes to ski and rollerblade.

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TRIBAL NATIONS IN INDIAN COUNTRY

One of the Three Sovereigns in the Federal Constitution System

SOVEREIGNTY *is a difficult word to define because it is intangible, it cannot be seen or touched. It is very much like an awesome power, a strong feeling, or the attitude of a people. What can be seen, however, is the exercise of sovereign powers.*

Sovereignty is also difficult to define because the word has changed in meaning over the years. For our purposes, a good working definition of sovereignty is: THE SUPREME POWER FROM WHICH ALL SPECIFIC POLITICAL POWERS ARE DERIVED. Sovereignty is inherent; it comes from within a people or culture. It cannot be given to one group by another. Some people feel that sovereignty, or the supreme power, comes from spiritual sources. Other people feel that it comes from the people themselves...Still other people believe that sovereignty is derived from the "law of nature." Some feel that it comes from the unique capabilities of a single ruler by whom the people consent to be governed. Whatever the case, sovereignty cannot be separated from people or their culture.

[From Kirke Kickingbird et al.
Indian Sovereignty. Washington, DC:
Institute for the Development of Indian
Law, 1977]

...we continue to exist as a distinct cultural group in the midst of the most powerful country in the world. Yet, we must recognize that we face a daunting set of problems and issues – continual threats to tribal sovereignty, low educational attainment levels, double digit unemployment, many homes without amenities, and racism.

[From Wilma P. Mankiller,
former Principal Chief of the Cherokee
Nation. "Guest Essay" in *Native Peoples,*
Winter 1991]

...the fact is that we regularly use the word sovereignty today and we use it in a way markedly different from the classical definition. Of course Native governments do not possess absolute power. Neither does the City of Honolulu or the City of New York, the State of Hawaii or the State of New York, the Nation of Luxembourg or the Republic of Mexico, or, for that matter, the United States of America or the Union of Soviet Socialist Republics. None of them possesses complete power — world politics and international politics are far too complicated for that — yet we refer to all of them as sovereigns...Today we intuitively understand that sovereignty simply refers to an entity that possesses governmental powers. The working dictionary definition of sovereign is "an independent government."

A sovereign is a national, state, city, county, or Native government that can make laws and enforce them. Some sovereigns — such as Russia — have enormous power. They have nearly all of the possible aspects of sovereignty. Other sovereigns — such as the City of Lahaina or a rural county in Iowa — possess relatively few of the total sticks in the bundle that a sovereign could possess. Others — one might give as examples the City of Honolulu or the Navajo Nation — are somewhere in between. But all of them share important things in common. They are not merely corporations or some kind of voluntary organization, such as a social club. They can make laws and enforce them.

Sovereignty, therefore, is easy to define in the real world. When one parses sovereignty out in this manner, there is nothing mystical or extraordinary about it. The reason is that sovereignty means power and when a people bands together to exercise its sovereignty that people is empowered.

Far and away the greatest achievement, however, has been the attainment of political power. The overriding point of constitutional law and political science made by the United States Supreme Court in modern times is that there are three – not two, as we all were taught from grade school on — there are three sovereigns in our federal constitution system: the federal, the states, and Native governments. American Indian tribes not only own their reservations, they rule them. Tribal laws govern land use, hunting, fishing, religious exercise, environmental protection, economic development, marriage, divorce, and adoption and custody of children. Indian tribes can tax in order to raise revenue. They have administrative agencies to regulate natural resource use, zoning, and numerous other activities. They have police and courts to enforce the laws...In Indian country, the dominant laws are tribal laws, not state laws, and they are enforced by tribal officials, not by state officials.

[From Charles F. Wilkinson,
"The Idea of Sovereignty: Native Peoples,
their Lands, and Their Dreams."
NARF (Native American Rights Fund)
Legal Review, vol. 13, no. 4
Fall 1988:1-11.]

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A·C·T·I·V·I·T·Y

TRIBAL NATIONS IN INDIAN COUNTRY

1. In small groups, have students define sovereignty and brainstorm a list of characteristics that identify the important attributes that define a sovereign nation. With input from each small group, create a master list on the board.

2. Have students read the selections by Kirke Kickingbird, Wilma P. Mankiller, and Charles F. Wilkinson that define the sovereignty of federally-recognized tribal governments.

3. Have the students locate on a United States map the following sovereign nations: Cherokee of Oklahoma (Wilma Mankiller); Ojibwe/Chippewa (Winona LaDuke, White Earth Reservation); Creek [Muscogee] of Oklahoma (Joy Harjo); Crow (Janine Pease-Pretty on Top); Flathead (Jaune Quick-to-See Smith); Navajo (Lori Arviso-Alvord); Oglala Lakota/Sioux (Charlotte Black Elk, Pine Ridge Reservation); Oneida of New York (Joanne Shenandoah); Tlingit (Rosita Worl); and Shoshone [Western] (Carrie and Mary Dann). [Maps of contemporary federally-recognized U.S. Indian reservations can be found in Duane Champagne, *Native America: Portrait of the Peoples*, 1994; Duane Champagne, ed., *The Native North American Almanac*, 1994; Mary B. Davis, *Native America in the Twentieth Century*, 1994; and Arlene Hirschfelder and Martha Kreipe de Montaño, *The Native American Almanac*, 1993].

4. Wilma Mankiller wrote: "The Iroquois and other native people have long believed that leaders should make decisions only after carefully considering the impact of those decisions on seven generations...If world leaders would abide by this simple but powerful principle, perhaps we would not be struggling with overwhelming environmental problems, poverty and starvation..." [From "Guest Essay," in *Native Peoples*, Winter 1991.]

5. Have students apply the principle of seven generations to issues stated by Wilma Mankiller: mining, forestry, landfills, waste disposal, pollution, endangered species, natural resource management, and land development.

THE GREAT LAW OF THE HAUDENOSAUNEE

THE ROLE OF WOMEN

The lineal descent of the people of the Five Nations shall run in the female line. Women shall be considered the progenitors of the Nations. They shall own the land, and the soil. Men and women shall follow the status of their mothers.

[From *The Great Law of Peace of the Longhouse People* (Iroquois)]

Joanne Shenandoah belongs to the Oneida Nation, one of the six Haudenosaunee peoples (also called the Iroquois Confederacy or Six Nations). The Haudenosaunee have a government that has operated under the confederacy's ancient Great Law of Peace. The 117-section Great Law established laws and codes of conduct for the Iroquois nations. The law has been passed from generation to generation by oral tradition, recorded on wampum belts, and then written down in the 19th century. After meeting with representatives of the Six Nations in the summer of 1754, Benjamin Franklin first proposed the creation of a colonial Grand Council in the "Albany Plan of Union." Franklin's plan resembled the Grand Council of the Haudenosaunee. [See Bruce E. Johansen, *The Forgotten Founders: How the American Indians Helped Shape Democracy*. Boston: Harvard Common Press, 1982].

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A·C·T·I·V·I·T·Y

THE GREAT LAW OF THE HAUDENOSAUNEE

1. Have the students read the Great Law of Peace. [It can be found in Arthur Parker, *Parker on the Iroquois,* edited by William N. Fenton. Syracuse University Press, 1968. Reprint of 1916 monograph].

Among the Haudenosaunee, the women perform important political and spiritual functions, including the selection and removal of chief statesmen.

2. Have students locate the sections of the Great Law that outline the political role of Haudenosaunee women. Then have students compare sections about the role of women with the U.S. Constitution. Are there any references to women in the U.S. Constitution? When did women get the right to vote in the United States? In individual states? Also have students compare the forms of government, how people are represented, how leaders are nominated and elected, terms of office, recall, veto, and powers of office.

THE DANN SISTERS AND THE WESTERN SHOSHONE NATION

STRUGGLE FOR SOVEREIGNTY AND TREATY RIGHTS

For over 20 years, the Dann sisters have defended the sovereignty and treaty rights of the Western Shoshone Nation. Inform students that they are going to view two videos about the Dann sisters: *Broken Treaty at Battle Mountain* – 1975 (a 60-minute documentary about the Dann sisters and the Western Shoshone Nation in their initial efforts to protect their sovereignty and treaty rights) and *To Protect Mother Earth* – 1991 (a 60-minute documentary about the Dann sisters and Western Shoshone Nation fighting to keep the government from seizing their ancestral land and conducting nuclear tests there). Both videos are available for rental/sale from: Cinnamon Productions, Inc., 19 Wild Rose, Westport, Connecticut 06880. 203-221-0613.

A·C·T·I·V·I·T·Y

THE DANN SISTERS AND THE WESTERN SHOSHONE NATION

1. In preparation for watching the videos, have students read the Treaty of Ruby Valley (in Charles Kappler, *Indian Affairs: Laws and Treaties;* Volume 2: *Treaties.* Washington, DC: Government Printing Office, 1904, p. 851-852) and copy and distribute to each student the "Chronology of the Western Shoshone Struggle to Maintain Sovereignty."

2. After students view *Broken Treaty at Battle Mountain* and *To Protect Mother Earth,* they can contact the Western Shoshone Defense Project, P.O. Box 211106, Crescent Valley, Nevada 89821-0230 to find out actions they can take to help the Dann sisters and Western Shoshone Nation protect their sovereignty and treaty rights.

3. Have students conduct research about other Indian nations fighting for their rights and sovereignty. See *Reader's Guide* or *Info Trac.*

C·H·R·O·N·O·L·O·G·Y

OF THE WESTERN SHOSHONE STRUGGLE TO MAINTAIN SOVEREIGNTY

1863
The Treaty of Ruby Valley was negotiated between representatives of the United States and Western Shoshone Nation. In this treaty of "Peace and Friendship," Shoshone chiefs agreed to grant U.S. settlers the right to pass through Western Shoshone territory. The chiefs also agreed to the establishment of mines, ranches, railroads, military posts, telegraph lines, and other U.S. enclaves within their territory, but they never lost title to their land. The U.S. government says the Western Shoshone sold or ceded their land.

1864
Excerpt from a letter written on August 1, 1864 by John A. Burche, Indian Agent for the Humboldt River region, Nevada Territory to James Nye, governor of the Territory:

...the [Western Shoshone] country is fast filling up with settlement.
...The game of the mountains and valleys are being frightened away by the appearance of the white man in this wild region, and the continual crack of his unerring rifle. The pine nut trees are rapidly being cut down and used for building purposes or fuel. The bunch grass, the seed of which, formerly supplied the Indians with one of their chief articles of food...now fails to yield even the most scanty harvest owing to its being eaten off as fast as it sprouts by the vast amount of stock which has been brought to the country by the settler...Thus you will see that the means of Subsistence for the Indians of this section for the past year and for the whole future, have been greatly impaired if not completely destroyed.

1960s
The Dann sisters grazed horses and cattle on Crescent Valley range lands near their homestead in northeastern Nevada.

1973
Mary Dann was grazing livestock on range land near their ranch when an officer from the U.S. Bureau of Land Management (BLM) told her she was trespassing on "public range land." Mary did not have a grazing permit nor would she purchase one because the land belonged to the Western Shoshone Nation.

1974
The BLM went to federal court and filed a lawsuit against the Danns that said the Danns must purchase federal grazing permits to run livestock on what it calls "public lands." The Danns refused saying under the 1863 Treaty of Ruby Valley the land was ancestral Western Shoshone land subject to their own laws and not to U.S. jurisdiction. Carrie Dann said:

The real issue is that the United States is attempting to claim control over sovereign Western Shoshone land and people. Our land has never been ceded or deeded to the U.S., so it's not possible for them to just take it and determine that our title to the land has been extinguished. The Treaty of Ruby Valley granted only rights of passage through our land to U.S. citizens. But we never gave up the land. So these BLM raids are an outright armed invasion of the Western Shoshone Nation. They have no jurisdiction over us.

1979
The Indian Claims Commission awarded $26 million to the Western Shoshone (about $1.15 an acre, the value of Western Shoshone land as of July 1, 1872), a payment for 22 million acres of land taken from the Shoshones by "gradual encroachment of white settlers" during the 19th century. Cecil Andrus, Secretary of the Interior, accepted the money on behalf of the Western Shoshone Nation, transferred the judgement money to a special account for the Western Shoshone, and claimed the nation had been paid for lands they no longer owned. The Danns refused to accept the Secretary of Interior selling their land without their consent.

1980
The Nevada Federal District Court dismissed the government's claim that the Danns were trespassing on the grounds that Western Shoshone ancestral Indian title to vast areas in central Nevada remained unextinguished until December 6,1979, the day the Western Shoshone Nation lost those lands in return for a judgement award. In effect, the 1980 ruling held that the Western Shoshone Nation owned its lands until December 6, 1979.

1983
The U.S. Court of Appeals for the Ninth Circuit in San Francisco affirmed that the Western Shoshones held legal title to more than one third of the state of Nevada. Carrie Dann said:

We won all the legal questions that were brought by the United States in this case. This is a victory for the Western Shoshone people, not just the Dann family. Now our future generations will not be landless and homeless – a people without a country.

The New York-based Wonder Women Foundation named the Dann sisters recipients of a Wonder Woman Award for 1983.

1985
In United States v. Dann, the U.S. Supreme Court ruled that placement of the Indian Claims Commission judgement award into the U.S. Treasury constituted payment to the Western Shoshone Nation, whether or not the funds were accepted by or distributed to the Western Shoshones, and extinguished Western Shoshone title to their lands.The Supreme Court also stated the Danns could assert individual Indian title based on their actual use of range as individual Indians. Mary Dann said:

The Supreme Court decision doesn't talk about the land. All they talked about was money, which they paid themselves. I will not accept any part of that money and I don't want to be bothered because I'm living here on my own land. If the people of this great democratic country want to call that legal, well they're no

continued

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C·H·R·O·N·O·L·O·G·Y

OF THE WESTERN SHOSHONE STRUGGLE TO MAINTAIN SOVEREIGNTY *continued*

better than the other countries they talk about, only worse because they're trying to kick me off my land through their court system. I call this a 1985 ripoff. That's the truth.

1986

The Supreme Court sent the case back to the Federal District Court of Nevada to determine what rights Carrie and Mary Dann might have despite the payment. The Court reaffirmed its earlier finding that Western Shoshone title was good up to 1979 and referred to the provisions of the Treaty of Ruby Valley affirming the rights of the Danns to use and occupy their ancestral homeland.

1991

The BLM gave the Danns a 15-day notice to reduce their herds or have them confiscated. Word of the BLM action hit newspapers around the United States. The BLM agreed to negotiate with the Danns.

At a Federal District Court hearing in Reno, the Dann sisters rejected the opportunity to establish individual rights, saying the lands belong to the Western Shoshone Nation. This cleared the way for the BLM to enforce their trespassing charge.

The Western Shoshone National Council created the Western Shoshone Defense Project (WSDP) to provide round-the-clock support for Mary and Carrie in the event of further BIA harassment. Volunteers from around the world converged at a small encampment near the Dann's home to "observe, record and document" all BLM and other agency activities on the Dann's traditional lands. the organization is committed to non-violent resistance in support of the Western Shoshone struggle for land rights.

1992

Armed federal agents arrived at the Dann ranch with helicopters, police vehicles, livestock trucks, and dozens of armed officers. Over six days, two horses were killed, 269 "wild" horses captured, forty of which belonged to the Western Shoshone Nation and were tended by the Danns. Clifford Dann tried to stop the BLM from taking the livestock. A quiet, modest, soft-spoken man of 59 years, he stood in the bed of his pickup truck, doused himself with gasoline and threatened to ignite himself to protest the "military-style invasion." He told the officers who approached him: "By taking our livestock and land, you are taking our lives." Several agents tackled and threw him to the ground. Dann was arrested and jailed for assaulting and resisting a BLM ranger. A videotape showed that Dann did not struggle or hit any of the officers. Carrie said:

The U.S. got him a court-appointed attorney, but we weren't allowed to call or visit him while he was in jail. We hadn't even talked to him by the time he had his first hearing...He pleaded "not guilty" to charges of impeding the duty of a federal officer and assault at the hearing...We also conducted our own hearing for Cliff within the Western Shoshone court system. What he had done was not a crime in our country. It's not a crime to defend your land or even to set yourself on fire. In fact that was considered very patriotic. Our court ruled that no crime had been committed by Cliff, but one had been committed by the U.S. by bringing BLM agents and the Sheriff's Department into an area outside of their jurisdiction.

1993

A jury convicted Clifford Dann of assaulting a federal officer and he was later sentenced to nine months in California's Lompoc Federal penitentiary. At the trial, prosecutors said that under federal law the mere threat of danger to federal officers constitutes an assault. They produced eight federal agents who testified that they feared their lives were endangered by the elderly, small-framed Dann.

The BLM filed a "Notice to Impound" livestock statement in effect for the next twelve months.

Carrie and Mary Dann received the 1993 Right Livelihood Award often referred to as the "alternative Nobel Peace Prize." The award is given for outstanding international contributions in situations of conflict. The Danns were honored for "their courage and perseverance in asserting the rights of indigenous people to their land."

1996

The Oro Nevada Mining Company staked claims on most of the so-called public lands surrounding the Dann ranch. The company wants to conduct exploratory drilling for gold near a hot spring located approximately one mile south of the Dann family ranch. The Danns and the Western Shoshone Nation made it clear that drilling and mining were not permitted in the hot springs area. (Newe Sogobia is the location of 60 percent of the nation's gold production. Gold mining is fueled by an 1872 law that gives companies a "right" to mine on public lands).

Oro Nevada began exploratory drilling. Due to public outcry, the company retracted its plan to drill in the same section as the hot spring but chose to drill in an adjacent section. Nevertheless, the hot spring is still endangered because even a slight disturbance has the potential to either move the spring or dry it up.

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NATIVE WOMEN ARE LEADERS

Today, an increasing number of women hold leadership positions throughout the country. Winona LaDuke, White Earth Anishinaabe (Ojibwe/Chippewa), who co-chairs the Indigenous Women's Network she helped found, ran for Vice President in 1996 with Green Party presidential running mate Ralph Nader. Janine Pease-Pretty on Top, Crow, is president of Little Big Horn College, one of the 30 tribal community colleges in the United States and Canada. Rosita Worl, Tlingit, serves on several boards of directors including Sealaska Corporation.

It may surprise everyone but Native people that many of the doctors, lawyers, educators, community organizers, and tribal leaders across the country are indigenous women. Native women, forced into secondary roles after European contact, continue the struggle to reclaim and revitalize traditions of gender balance in tribal cultures. In many Native nations, women not only held positions of leadership, but often owned the home and its contents as well as fields, implements, and other resources. They also had considerable input into tribal decision making. Women's societies like the Women's Council of the Cherokee traditionally had a strong role in the governance of their nation. Influential Hopi women advised male leaders. Six Nations (Iroquois) women wielded (and still do) considerable power through their formal role in tribal government, including nurturing, selecting, and advising male leaders.

Historically, colonists with their European ethic of male domination, refused to parlay with Indian women and insisted that Indian males serve as spokesmen. In 1762, Sir William Johnson confronted Kanadiohora, a Seneca leader, and demanded that women not attend the joint council meetings. According to Wilma Mankiller, "Cherokee government once was described as 'petticoat government' because of the strong influence of women." European contact resulted in the diminishment or loss of traditional Native female political, social, and economic rights. It has not been until recent times, through the efforts of indigenous people, that the balance between male and female leadership has begun to be restored in Native communities.

During the late 1970s, the percentage of Indian women leaders in both business and politics began to grow. Today, some Indian women lead tribes and Alaska villages. Of the nation's 550-plus federally-recognized tribes, over 100 are headed by women. They serve on numerous tribal councils, business committees and boards of directors. But as Wilma Mankiller, former Principal Chief of the Cherokee Tribe, points out: "Women who are successful in local, tribal, state, and federal elections generally must have resumes twice as long as those of their male opponents."

A · C · T · I · V · I · T · Y

1. Copy the statement "Native Women Are Leaders" for students to read. Have them do a media watch of their local newspaper, radio, and television stations to research the coverage of Native women in leadership positions.

2. Divide students into small groups and have them research the number of women holding office in each category: U.S. Senate, U.S. House of Representatives, governors, mayors, state legislators, president's cabinet, federal judges, and U.S. Supreme Court.

3. Have students research the eligibility requirements for holding a variety of public offices. Interview representatives of local governments.

4. Have students list the criteria for good leadership qualities. Have them identify the leadership qualities of the Women of Hope.

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NATIVE LANGUAGES

Indigenous people have the right to revitalize, use, develop and transmit to future generations their histories, languages, oral traditions, philosophies, writing systems and literatures, and to designate and retain their own names for communities, places, and persons.

—*United Nations Draft Declaration of the Rights of Indigenous Peoples*, 1993

It is government policy to "preserve, protect, and promote the rights and freedom of Native Americans to use, practice, and develop Native American languages.

—*Native American Language Act*, 1990

We learn to identify the world by the language that we speak. At this point in my life I know only English well, not enough Creek (Muskogee) and some Navajo. As I grow older, write more, sense more, I have come to feel that English is not enough. It is a male language, not tribal, not spiritual enough. It is hard to speak certain concepts, certain visions, certain times and places in the English language.

—Joy Harjo,
From "Bio-Poetics Sketch for Greenfield Review."
The Greenfield Review,
vol. 9, nos. 3 & 4, 1981/82, pp. 8-9.

Tribal languages are vital to the survival and continuity of tribal cultures, representing irreplaceable cultural knowledge dating from antiquity. Once flourishing, many of these languages were eradicated or endangered following European colonization. Nancy Lord, a student of Athabascan languages in Alaska, writes: "Of North America's 300-some Native languages, about 210 are still spoken. (About 50 of those are in California, the world's most linguistically diverse region after New Guinea and the Caucasus.) Very few of the 210 are, however, still spoken by children. Even Navajo, by far the largest language group with 200,000 speakers, appears to be in trouble.
[From "Native Tongues" in *Sierra*, November/December 1996, p. 68.]

From the beginning of European contact, efforts were made to Europeanize and Christianize Native people at the expense of indigenous cultures and languages. One of the most effective means of carrying out such efforts was the establishment, as early as the late 1500s, of mission schools and in the late 1700s, of government boarding schools. Native children were removed from their homes and communities and placed in these schools, often enduring separation from their families for years at a time. In both boarding and day schools, students were subject to harsh regulations and practices that enforced English-only policies. In the late 19th century, federal policy forbade the use or teaching of any Native language in schools receiving government support. In 1868, members of an influential federal commission wrote:
Their barbarous dialect should be blotted out and the English language substituted...The object of greatest solicitude should be...to blot out the boundary lines which divide them into distinct nations, and fuse them into one homogenous mass. Uniformity of language will do this — nothing else will.
[From Francis Paul Prucha, *Americanizing the American Indians: Writings by the 'Friends of the Indian' 1880-1900*. Lincoln: University of Nebraska Press, 1978.]

Tribal people and communities are working, often against great odds, to preserve or maintain their languages. Among them are many of the Women of Hope including Charlotte Black Elk, Pualani Kanahele, and Winona LaDuke.

In order to verify oral tradition, Charlotte Black Elk had to learn several Lakota styles of language: formal, household, sacred, as well as female and male forms. She had to learn the female as well as the male form so she could understand a man when he spoke to her (and vice versa). She looked at Lakota words and traced them back to origin stories to document their foundation.

Winona LaDuke, who is striving to learn the Anishinaabe (Ojibwe/Chippewa) language, considers it a big part of her personal growth. Through the White Earth Land Recovery Project, which she founded, efforts in language restoration on the reservation include the implementation of the Wadiswaan ("Nest") Project to immerse preschoolers in Ojibwe and a bilingual sign project to name directional, recreational, informational, regulatory, warning, road, and building signs on the reservation in the tribal language.

"In the language is life, in the language is death" states an ancient Hawaiian proverb. Pualani Kanahele is aware that the survival

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of the Hawaiian language is essential to the survival of the Hawaiian people. She learned lessons from her mother who, despite attitudes of people who consider Hawaiian a "dying" and "ignorant language," stubbornly persisted in talking and teaching it to elementary school children. Today Pualani carries on her mother's "stubborn" tradition and at the community college in Hilo teaches young Hawaiians eager to learn their language and culture.

A·C·T·I·V·I·T·Y

NATIVE LANGUAGES

1. In *Reader's Guide to Periodic Literature* or *Info Trac*, have students research the topics of American Indian languages and their survival and the Native American Language Act of 1990. Have them make oral reports on their findings. Discuss languages that have been revitalized (Yiddish, Maori, Nahuatl, and so on) and explore strategies that would contribute to the revitalization of endangered languages.

2. Distribute quotes from the United Nations Draft Declaration of the Rights of Indigenous Peoples, the excerpt from the Native American Language Act, and the excerpt from Joy Harjo's poem, "Bio-Poetics Sketch for Greenfield Review Press." Have students discuss the question: "What do you lose when you lose your language?"

3. Have students list on the board the languages they speak at home. Discuss whether any of them are endangered, and, if so, why. Look at factors like age of the speakers.

4. In 1995, 18 senators and close to 200 members of the House of Representatives co-sponsored a bill (Emerson-Shelly bill) to make English the official language of the United States. Have students compare this with English-only policies for American Indians. What will the repercussions be on the languages of Native people? on other languages?

5. Today, an important tool in Indian language preservation is radio. Those tribes with radio stations are utilizing them to enhance Native language use. KTBD in New Mexico translates National Public Radio's "Morning Edition" into Navajo and KILI in Porcupine, South Dakota on the Pine Ridge Reservation broadcasts a four-hour morning program in Lakota. Have students research the role of radio stations in language preservation and recovery efforts and have them discuss any radio stations in their community that broadcast in languages other than English.

ORAL TRADITION

The oral tradition, the body of history, stories, prayers, and other works that Native people have preserved and transmitted orally for countless generations, is a rich source of knowledge in tribal cultures. Spoken words, manifested in a myriad of forms, such as religious texts, songs, speeches, oratory, ritual, laws, dramas, legends, chants, and anecdotes, were recited from memory in the indigenous languages of the people. Some accounts can only be told under certain circumstances, such as a specific time of the year, or by particular speakers, such as qualified religious practitioners. Others owned by specific families or clans, can only be told by those with the right to tell them. Violating such a restriction was, and is, considered disrespectful and unethical.

Although European conquest destroyed or endangered indigenous languages, the body of literature that survived is rich. Some oral knowledge survived intact in tribal languages. Other oral accounts continued to be transmitted, but altered through the use of English or other European languages. New knowledge was also added (and continues to be), reflecting changed circumstances and interactions with Euro-Americans and other groups. The oral tradition requires close attention to and respect for words, respect for elders, and extensive memorization. Some texts must be retold without error by qualified individuals, as in certain religious rituals, while others may vary depending on the storytellers, audience, and other circumstances. Texts range in length from short anecdotes or stories to lengthy accounts, told over several days.

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Although many texts from the oral tradition have been translated or written down, they often lose essential characteristics in the process. It is when they are told by a speaker, storyteller, or performer to an audience with shared cultural knowledge that they come alive. Native people admired those gifted individuals who could deliver a good story and valued the skills necessary to communicate through spoken words. Anishinaabe (Ojibwe/Chippewa) writer Duane Champagne points out: "In contemporary American Indian settings and communities, storytelling plays an essential role in the revitalization and preservation of culture." [From *Native America: Portrait of the Peoples* by Duane Champagne, p.666]. Elders are highly respected and valued in native cultures, in part for their role in preserving and transmitting knowledge. Muriel Miguel says: *With Native children, that's how you learn. All of it is through oral tradition. That's how you know about yourself, that's how you know about your family, that's how you know about your community, that's how you know about your nation.*

Contemporary writers such as Joy Harjo also draw from the oral tradition by incorporating oral elements to enhance their written accounts.

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ORAL TRADITION

1. **Have students list the ways in which the oral transmission of information is used in contemporary society: in film/video, television, radio, drama, opera, rap music, stand-up comedy, poetry readings, oratory and debating. Have them identify ways in which they have used memorization (alphabet, multiplication tables, phone numbers, addresses, social security numbers, rhymes, songs, and family histories). Have students discuss the role of memory in oral traditions.**

2. **Read the following statement by poet Joy Harjo to students:**

First of all, it's important to read the poem out loud. Poetry is an oral art — it is meant to be spoken and to be read out loud. I have my students memorize at least two poems a semester, which they usually don't like doing, but they come to see why it's important. I've given thought to having everyone memorize a poem a week — for which I'm sure I would not be very popular — but there's such magic in doing that. Then it's important to be willing to let go of your immediate reality and enter the poet's world. You also have to be able to let go of a particular kind of reason because I think poetry often involves a reasoning more akin to dream reason or nonlinear reason. **[From Laura Coltelli, ed. *The Spiral of Memory: Interviews/Joy Harjo*, Ann Arbor: University of Michigan Press, 1996, p. 47-48.]**

3. **Have students memorize at least two poems, drawing from those written by Joy Harjo and/or other Native writers. Identify poetry readings in your community and have students attend at least one program, preferably more. Check local libraries, universities, museums, and the media for possible events. Also view *Storytellers of the Pacific*. (Video), 1996, Native American Public Telecommunications. This is a collection of stories about Native Hawaiians, Northwest Coast and other indigenous peoples.**

4. **Joy Harjo says "there's such magic" in memorizing poems. After students memorize the poems, ask them how they felt about doing it. Did they find it difficult to memorize poems? If so, why? Did they discover the magic in learning and speaking the poems? (Remind students that they often memorize the lyrics to rap songs, a contemporary form of storytelling. Do they find that memorization easy?)**

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ENVIRONMENTAL ISSUES

Eagle Poem
by Joy Harjo

To pray you open your whole self
To sky, to earth, to sun, to moon
To one whole voice that is you.
And know there is more
That you can't see, can't hear,
Can't know except in moments
Steadily growing, and in languages
That aren't always sound but other
Circles of motion.
Like eagle that Sunday morning
Over Salt River. Circled in blue sky
In wind, swept our hearts clean
With sacred wings.
We see you, see ourselves and know
That we must take the utmost care
And kindness in all things.
Breathe in, knowing we are made of
All this, and breathe, knowing
We are truly blessed because we
Were born, and die soon within a
True circle of motion,
Like eagle rounding out the morning
Inside us.
We pray that it will be done
In beauty.
In beauty.

[Copyright © by Joy Harjo. From Joy Harjo, *In Mad Love and War.* Middletown,Ct: Wesleyan University Press, 1990, p. 65. By permission of University of New England.]

Winona LaDuke, 1996 vice-presidential candidate on the Green Party ticket, has said

...we need an environmental policy that doesn't have "allowable" levels of PCBs, radiation, mercury, or dioxin...We need an amendment to the U.S.Constitution: "The Seventh Generation Amendment" which would require that every decision made now is done with consideration on its impact seven generations from now.

Tlingit anthropologist Rosita Worl has said that Native people must educate the larger society about the basis of Native people's enduring relationship to our land. That relationship involves "a sacred interdependence and interrelationship between humans and the wildlife" as opposed to Euroamericans who saw in the environment natural resources ordained by God for their sole benefit.

A·C·T·I·V·I·T·Y

ENVIRONMENTAL ISSUES

1. **Have the students discuss Joy Harjo's poem, including how it reflects the inseparability of life and land.**

2. **Have students discuss Winona LaDuke's call for a Seventh Generation Amendment to the U.S. Constitution and Rosita Worl's statement.**

UNPLUG AMERICA

Introduced by the Seventh Generation Fund and the Indigenous Environmental Network, "Unplug America" is intended as a day on which people are urged to stop consuming electricity and use it as an opportunity to educate families, communities, electrical utilities and nations about the need to reduce consumption. Such actions are needed if we are to build sustainable (renewable) communities.

"Is Our Dream a Nightmare for Others?"

Percentage of the world's population comprised of Americans: **5%**

Percentage of the world's resources consumed by Americans: **30%**

Since 1940, Americans alone have used up as large a share of the earth's mineral resources as all previous generations put together. In the last 200 years the United States has lost

50% *of its wetlands*

90% *of its Northwestern old-growth forests*

99% *of its tallgrass prairie and up to*

490 *species of native plants and animals with another*

9,000 *at risk*

Minerals due to run out in 50 years:
copper, lead, mercury, nickel, tin, and zinc

Portion of U.S. water pumped annually from the groundwater supply that is not renewable:
one fifth

The amount of energy used by one American is equivalent to that used by:
***3** Japanese, **6** Mexicans, **14** Asians, **38** Indians, **168** Bangladeshi, **531** Ethiopians*

[From *Seventh Generation, Native Youth Taking Responsibility: An Environmental Reader* by the Seventh Generation Fund Environmental Program, n.d. Provided by Winona LaDuke]

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UNPLUG AMERICA

1. Have the students participate in the "Unplug America" campaign that takes place on October 13th of each year. Extend recommended activities from one day to a week, month, or even longer blocks of time. Have the students contact local environmental organizations and become involved in organic food planting, tree planting, beach clean-ups, and other earth-friendly projects.

2. Have students identify and discuss what individuals (including themselves), schools, agencies, and businesses in the community are doing to protect the environment.

3. Have students recycle the products they use at home, in school, and at work. Find ways to reduce waste, to recycle, to share, and to change habits that destroy the planet. Have them exchange resources with one another, rather than automatically discarding items they no longer want.

4. Have students research local, state, and federal laws that have an impact on the environment. Contact speakers, including local political and community leaders, to address issues uncovered in the research. Plan and implement strategies for revitalizing an area of the community.

A CANVAS FOR THE ENVIRONMENT

Jaune Quick-To-See Smith's paintings have expressed her concerns about the environment. In the 1980s, her "Chief Seattle" series of paintings warned people that exploiting the environment would destroy it. In 1854, Chief Seattle, of present day Washington state, gave a speech in which he said his people were ebbing away before the tide of non-Indians. He told how non-Indians disregarded the land that held the graves of his ancestors. In each of her paintings, Smith paid homage to Chief Seattle either with a brass plaque or with C.S. 1854 stenciled into the painting. In a 1992 interview with the artist, she said:

My tribe was the first to declare itself a nuclear-free zone and one of the first to legislate a comprehensive wilderness act. I can still canoe down the Flathead River, where bald eagles nest and dive for fish. There are no aluminum cans or neon signs. In order to keep our land intact we will have to fight the greatest of our wars. Oil, gas, coal and forestry corporations continue to negotiate with our tribes. Reservations are constant targets for solid waste and nuclear dumping. Chief Sealth (Seattle) of the Duwamish Tribe spoke in 1854 of the mass destruction of the land. Chief Charlo of my tribe also spoke eloquently in 1891 of the ruthless devastation of our homeland:

"his" course is destruction..."
"he" spoils what the spirit who gave us this country made beautiful and clean..."
"his" laws never gave us a tree, nor a duck, nor a grouse, nor a trout..."
"he" takes more and more and dirties what he leaves...

This destruction is an ever present theme in my work and in my life.

A·C·T·I·V·I·T·Y

A CANVAS FOR THE ENVIRONMENT

1. Have students look at and discuss Jaune Quick-To-See Smith's painting "Chief Seattle Series: Prince William Sound."

2. Ask students to make a painting or collage by incorporating elements that symbolize the destruction of the environment.

"DANCE FOR JUSTICE"

Pualani Kanahele was raised in the *hula* tradition of dances and chants. Neither entertainment or an art form, the purpose of the *hula* is to keep the history of different eruptive phases of volcanos. Says Pualani, "as long as volcanos continue to erupt, Hawaiians continue to make songs about them."

In 1968, when Rosita Worl organized a Tlingit dance group, elders called her in and asked "What are you doing?" They weren't happy that she organized a dance group in a secular setting. Since ancestral times, many dances and songs are only performed during the great gift-giving ceremony known (in English) as the potlatch. Worl formed the group to promote Tlingit culture and to educate non-Native people.

In Native cultures, some dances, like the Iroquois Alligator Dance or the Lakota Rabbit Dance are done at powwows and other gatherings for social purposes. Dances can be traditional, danced for generations, while others, like Fancy Dancing, are more recent, developed in this century and often done today for competition. Other dances are sacred, part of tribal spiritual and religious traditions, performed for purposes of ceremony and prayer. If Native sacred dances are performed outside of a spiritual context, that is, danced for entertainment, it would be shocking and disrespectful and a violation of religious beliefs.

A·C·T·I·V·I·T·Y

"DANCE FOR JUSTICE"

1. **Have students do research on the *hula* dance as well as other dance traditions around the world.**

2. **Have students attend dance festivals.**

3. **Show and discuss videos of dance performances in which the purpose of the dance is to express cultural traditions. [See the listing of videos and distributors]**

D·A·N·C·E V·I·D·E·O·S

1. **"More Than Just a Week of Fun." 12 minutes. 1984. Choctaw Heritage Video. P.O. Box 6010, Philadelphia, MS 39350. (601) 650-1685. $25.**

2. **"Giveaway at Ring Thunder." 15 minutes. 1982. GPN. P.O. Box 80669, Lincoln, NE 68501. (800) 228-4530. $24.95. [Lakota]**

3. **KYUK Video Productions. Pouch 468, Bethel, AK 99559. (907) 543-3131. $28. Write for catalog of intertribal and Yup'ik Eskimo dances.**

4. **Creek Nation Stomp Dance and other dances(1994) sold as a unit. $16.00. Creek (Muscogee) Nation Communications Department, P.O. Box 580, Okmulgee, OK 74447. (918) 756-8700.**

5. **"Music and Dance of the Mohawk." 25 minutes. 1983. Image Films, 300 Susquehanna Rd., Rochester, NY 14618. (716) 473-8070. $28.**

6. **Full Circle Videos. 1131 South College Avenue, Tulsa, OK 74104. (800) 940-8849. Write for catalog of 60-minute dance programs. $19.95 each.**

7. **"I Know Who I Am." 28 minutes. 1979. Upstream Productions. 420 1st Avenue West, Seattle, WA 98119. $39.95. [Makah Nation]**

continued

"THE ABSOLUTE NEED TO SING"

I have always loved music, and for me, the art of poetry, is not separate from the art of music. There is not a separation in tribal cultures. It's only in contemporary western civilization that the arts became distinctly separate.
[Joy Harjo in *The Spiral of Memory: Interviews/Joy Harjo*, Laura Coltelli, ed., Ann Arbor: University of Michigan Press, 1996.]

In traditional Native American societies, most events and occasions, whether they be social or sacred, involve music and dance. Spirituality, values, history, and identity have all been expressed through performance, including songs, theater, dances, poetry, and instrumental composition. Today Native American artists continue to perform these traditional art forms, but also express themselves through jazz, opera, folk, country-and-western, ballet, pop, and rap.

"WE ARE FORGED BY THIS DANCE FOR JUSTICE AND THE ABSOLUTE NEED TO SING"

— Joy Harjo & Poetic Justice

Many like singer-songwriter Buffy St. Marie (Cree), classical composer Dr. Louis Ballard (Quapaw-Cherokee), and jazz trombonist Russell Moore (Pima) have won academy awards, performed abroad, and even given solos at the White House.

Joanne Shenandoah and Joy Harjo draw on their people's history and rich cultural heritage to express themselves. Shenandoah sings about the grim parts of her history: her ancestor Chief Shenandoah ("Blanket Fevers") saved George Washington's starving armies at Valley Forge only to later have his village burned by General Sullivan acting on Washington's orders. She sings about the tree of peace ("America"), an important symbol to the Iroquois, the destruction of Indian graves ("Spirit Lingers On"), and the loss of Indian sovereignty ("Please Sign Here").

In 1995, the Grammy award-winning Indigo Girls raised money, awareness, and political support for Native peoples. Their "Honor the Earth" tour took them to over twenty locations including White Earth Reservation, the home of Winona LaDuke. The band Joy Harjo & Poetic Justice performed with the Indigo Girls making it possible for audiences to hear about tribal cultures directly from indigenous artists.

A·C·T·I·V·I·T·Y

"THE ABSOLUTE NEED TO SING"

1. Music has often been used in history to create change, protest situations, and motivate people to action. Listen to the music and lyrics of any of the following composers and musicians: Joan Baez, Black 47, Reuben Blades, Bob Dylan, Arlo and Woody Guthrie, Alfred Hayes, Indigo Girls, Kashtin(Innu), Holly Near, Jim Pepper (Kaw), Paul Robeson, Buffy St. Marie, Pete Seeger, Nina Simone, Sweet Honey in the Rock, John Trudell (Santee Sioux), Up With People, Floyd (Red Crow) Westerman (Sisseton-Wahpeton Dakota).

What is their music saying? What events or situations does the music describe? Is the music effective? Does it move you to action?

2. Like Joanne Shenandoah, many musicians have written songs about America. Find as many recordings of different songs about America as you can and compare them.

3. Find a situation in your community that you would like to improve or change. Have the students write a group song about it using the melody of an existing song.

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OVERCOMING NEGATIVE EXPECTATIONS

Lori Arviso Alvord remembered counselors that tried to push her into "minority" programs like social work when her dream was to become a medical doctor. Today, despite cultural and racial discrimination and competing in a world dominated by men, she is a topnotch surgeon.

Joy Harjo remembered that she liked poetry as a child, but didn't think an Indian child could become a poet. She thought poets were "white people from England or New England." Later she found out that she was related to a major Creek (Muscogee) poet through her paternal grandmother.

Winona LaDuke was advised by a guidance counselor to attend a vocational-technical school. Instead of accepting the limitations imposed on her, she earned a bachelor's degree in economic development from prestigious Harvard University and a master's degree in rural development from Antioch College. She put her skills to work on behalf of Native Americans and the environment.

Janine Pease-Pretty on Top recalled being shocked when a high school counselor told her she was not "college material." But armed with a strong faith in her own vision, she proved that judgement wrong. Today, she finds satisfaction in having earned a bachelor's and master's degree plus honorary doctorates.

Jaune Quick-to-See Smith was told that her test scores showed she was not "college material," the usual advice Indian students heard – and others still hear today. Jaune, determined to become an artist since she was six years old, persevered for 18 years and, in 1976, graduated with a bachelor of arts in art education.

In a report entitled *Indian Nations at Risk: An Educational Strategy for Action* (Washington, D.C.: U.S. Department of Education, 1991), a national task force identified reasons Indian nations are at risk, including the failure of schools to educate large numbers of American Indian students and adults. The report found that "as many as 35 percent, and in some places 50 to 60 percent, of American Indian and Alaska Native students leave school early." Among the barriers encountered by Native children in educational institutions are "low expectations and relegation to low ability tracks that result in poor academic achievement among up to 60 percent of Native students." (pages 6-8)

In his three-volume work *Children of Crisis*, (Boston: Little, Brown, & Co., 1971) Robert Coles pointed out that many children enter school without obvious psychological problems, but, because teachers and counselors label them as coming from so-called "disadvantaged" or "deprived" homes, they don't do well in school. Coles further suggested that students coming from poor homes are expected to fail by teachers, administrators, and counselors.

Other researchers demonstrate that minority children as well as the poor are underrepresented in programs for gifted and talented and in college-bound curricula and overrepresented in special education and vocational programs. Historically, American Indian students have been tracked into vocationally-oriented curriculum. Teachers who have low expectations of Indian students have repeatedly counseled those that desire college educations into vocational subjects.

In contrast, schools like Little Big Horn College are working to combat the legacy of failure and negativism of past schooling. A 1989 report by the Carnegie Foundation about tribal colleges concluded: "To the extent that we fail to assist Native Americans, through their own institutions, to reclaim their past and secure their future, we are compounding the costly errors of the past." (page xiii)

A·C·T·I·V·I·T·Y

OVERCOMING NEGATIVE EXPECTATIONS

1. First read the statements about Lori Arviso Alvord, Joy Harjo, Winona LaDuke, Janine Pease-Pretty on Top, and Jaune Quick-to-See Smith. Ask students to discuss the ways these women overcame barriers of "low expectations."

2. Have students pair up and survey each other to find out what they want to do when they finish high school. Have students ask one another whether they considered doing anything else. If so, what changed their minds? Did a school official or other adult suggest they change their minds? Have students examine statistics at their school, including the

continued

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percentage of drop-outs and the number who go to college.

3. Create a variety of strategies to enhance the representation of Native Americans in the classroom, curricula, library, and beyond.

THE CHEROKEE COMMUNITY OF BELL

Have students read Wilma Mankiller's autobiography ***Mankiller: A Chief and Her People***. Discuss the following brief excerpt describing the effort to rebuild the small rural Cherokee community of Bell in Adair County, Oklahoma.

Bell was a poor community with about 350 people, of which 95 percent were Cherokee. Most of them spoke Cherokee. In my mind, the Bell project remains a shining example of community self-help at its very best. The local residents were able to build on our Cherokee gadugi tradition of a physical sharing of tasks and working collectively, at the same time restoring confidence in their own ability to solve problems....

When we started out at Bell, it was a community in utter decline. At least a quarter of the people living there had to haul in water for household use, and almost half of the homes fell well below minimum housing standards. The mean family income in Bell was very low. Many of the young people were leaving the community to find jobs elsewhere.

But instead of surrendering to defeat, the people of Bell became involved in their project. They proudly met the challenge. In the end, they were able to complete everything they had set out to accomplish. The new rural water system that brought the town its first running water was installed by community volunteers – the men and women of Bell. The rehabilitation work on the twenty homes and the dilapidated community center was carried out by the homeowners themselves. The construction of twenty-five new energy-efficient residences was accomplished with resources of the Cherokee Housing Authority. The local people served as their own labor force.

[Copyright ©1993 by Wilma Mankiller From *Mankiller: A Chief and Her People* by Wilma Mankiller. Reprinted by permission of St. Martin's Press Incorporated, New York. pp. 234-235]

A·C·T·I·V·I·T·Y

THE CHEROKEE COMMUNITY OF BELL

1. Have the students identify the strategies, including cultural traditions, used to make the Bell revitalization effort a success.

2. Have the students compare and contrast the Bell community with their own neighborhood, town, or city. Discuss what might be done to improve living conditions in the present and for future generations.

3. From the books listed below, assign students projects from books listed below, which use the following two aspects of Wilma Mankiller's life and work: A) "having a good mind," removing negative thoughts and finding the positive in negative situations, and B) building on the tradition of a physical sharing of tasks and working collectively.

- Lesko, Wendy Schaetzel/ Activism 2000 Project. ***No Kidding Around: America's Young Activists Are Changing Our World***. Kensington, MD: Information USA, 1992. Over 1,000 resources to help develop proposals for social, legal, and political change.

- Lewis, Barbara A. ***The Kid's Guide to Service Projects: Over 500 Service Ideas for Young People Who Want to Make a Difference***. Minneapolis, MN: Free Spirit Publishing, Inc., 1995.

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STEREOTYPES IN SCHOOL

Several of the Women of Hope tell us how they have struggled against racial discrimination in school and their communities. Winona LaDuke remembered school as a place where her second grade teacher referred to Indians as "savages." Wilma Mankiller remembered hating school in San Francisco because other students ridiculed her accent, clothing, and name. Muriel Miguel recalled living in an Italian neighborhood where people called her father "wahoo" and "tonto" and made fun of her sisters who had long hair. Rosita Worl remembers how children were so terrified of her dance group that they started screaming and backing away from the dancers. Rosita reassured them the dancers were not the "wild" Indians they had read about in their textbooks.

A·C·T·I·V·I·T·Y

STEREOTYPES IN SCHOOL

1. Have the students read the following excerpt from Wilma Mankiller's autobiography dealing with the new school she attended in California.

I especially hated school. The other kids seemed to be way ahead of us in academic and social abilities. We could hold our own in reading because of what our folks had taught us, but the other students were much more advanced at mathematics and language skills. I spent most of the time trying my best to make myself as inconspicuous as possible.

I was placed in the fifth grade, and I immediately noticed that everyone in my class considered me different. When the teacher came to my name during roll call each morning, every single person laughed. Mankiller had not been a strange name back in Adair County, Oklahoma, but it was a very odd name in San Francisco. The other kids also teased me about the way I talked and dressed. It was not that I was so much poorer than the others, but I was definitely from another culture.

My sister Linda and I sat up late every night reading aloud to each other to get rid of our accents. We tried to talk like the other kids at school. We also thought about our old home in Oklahoma. My big sister Frances and I talked about our life back at Mankiller Flats. We tried to remember where a specific tree was located and how everything looked. That helped a little, but I still had many problems trying to make such a major adjustment. We simply were not prepared for the move. As a result, I was never truly comfortable in the schools of California. I had to find comfort and solace elsewhere.

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2. Have students imagine they are in Wilma Mankiller's classroom when she is being ridiculed. Have students role play how they would make their classroom and school a positive environment for all students, staff, and visitors.

3. Have students research books and articles such as *American Indian Stereotypes in the World of Children: A Reader and Bibliography* edited by Arlene B. Hirschfelder (Metuchen, NJ: Scarecrow Press, 1982) and *Through Indian Eyes: The Native Experience in Books for Children*, edited by Beverly Slapin and Doris Seale (Philadelphia, PA: New Society Publishers, 1987) which address stereotyping.

4. Have students conduct a media watch to identify stereotyping of American Indians in newspaper articles, television programs, advertisements, and toys. Have them share their findings with the rest of the class. Use the following list to help evaluate stereotypes in the materials, such as 1) unidentified tribes, unidentified time period, and unidentified place;

continued

2) questionable use of stereotypic names like "Indian Two Feet"; 3) Indians treated as objects ("I-is-for-Indian" in alphabet books) rather than as full-fledged human beings from diverse tribal cultures; 4) the use of anachronisms - people and events chronologically out of place; 5) the inaccurate treatment of Indian identity as a role or occupation; 6) images (text and illustrations) that equate Indians with violence (hatchets, lances, bow and arrows, guns); 7) derogatory words like squaw, brave, and papoose; 8) descriptions of Native people that fail to treat them as contemporary members of society; 9) unfavorable comparisons with "white" standards; 10) use of pidgin dialogue rather than complex grammatical speech.

POPULAR CULTURE STEREOTYPES

In her large mixed-media painting, *Trade (gifts for trading land with white people)* - 170 inches wide and 60 inches tall, Jaune Quick-to-See Smith dangled from a line above the painting souvenirs that people buy at sports arenas - merchandise from the Washington Redskins and Atlanta Braves, including toy tomahawks and ersatz headdresses, and mascot logos. Her canvas, bearing an image of a nearly life-sized canoe - a symbol of trade - is filled with mainstream media clippings along with articles from *Char-koosta*, the newspaper of her tribe. Smith has said that if *Trade* could speak, it might say, "Why don't you consider trading the land we handed over to you for these silly trinkets that so honor us? Sound like a bad deal? Well, that's the deal you gave us." The color red dominates the painting, symbolizing "red men," spilled blood, and anger. Peeking through *Trade* and the layers of paint covering the canvas viewers see countless comics, tobacco and bubble gum wrappers, ads, and fruit carton labels that stereotype Indians covered over with clippings from Smith's tribal newspaper *Char-Koosta*.

A · C · T · I · V · I · T · Y

POPULAR CULTURE STEREOTYPES

1. Have students look at the painting and discuss Smith's reasons for creating *Trade*.

2. Have students create a mural, poster, or painting that uses collage and humor tocounteract stereotypes. Make arrangements to display the collaborative work in the school hallways.

STEREOTYPES IN THE MOVIES

Hollywood movies have been feeding millions of people around the world a steady diet of stereotyped images of Native people. Native women, in particular, continue to be portrayed as savages, noble princesses, or "squaws," often in relationships with Euroamerican men (i.e. guide, rescuer, consort). Since the silent film era, Native women have had few movie roles that allow them to portray accurate or positive images of themselves or their people. Because the screen image of Indians has been so erroneous for so many years, Native people continually challenge Hollywood's make-believe versions. Dozens of Native women are filming real stories of their cultures, using Indian actors in contemporary roles and bringing visibility to the shared concerns of Native people.

A · C · T · I · V · I · T · Y

STEREOTYPES IN THE MOVIES

1. Arrange to show a film or video by a Native film/videomaker like *Lighting the Seventh Fire* by Sandra J. Osawa (Makah) that deals with contemporary racism aimed at Anishinaabe (Ojibwe/Chippewa) in Wisconsin or *Imagining Indians* by Victor Masayesva, Jr., (Hopi) that deals with appropriation of Native American cultural traditions.

(See a list of independent video/filmmakers in Arlene Hirschfelder and Martha Kreipe de Montaño, *Native American Almanac: A Portrait of Native America Today*, p. 184-5). For distributors, see *American Indians on Film and Video* (2 vols.) published by the National Museum of the American Indian, New York City. These films counter pejorative stereotypes in movies and beyond.

2. After viewing the film, have students discuss the differences between Native and Hollywood filmmaking.

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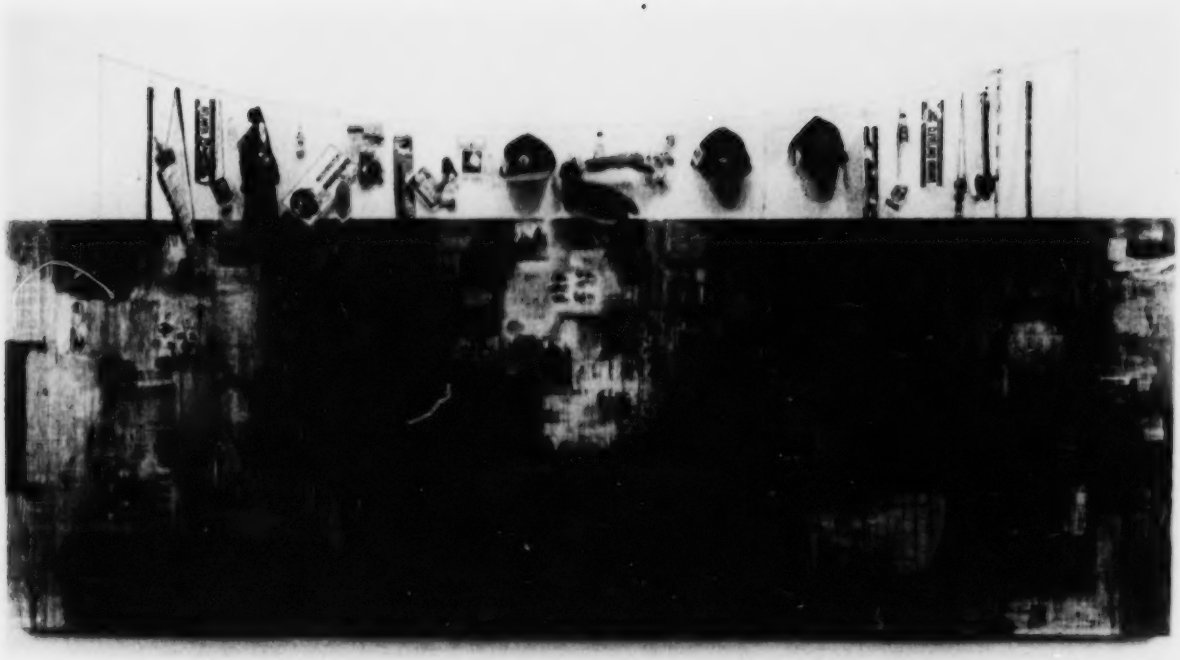


© JAUNE QUICK-TO-SEE SMITH

Trade (gifts for trading land with white people)

1992

oil, collage, mixed media on canvas with objects

152.4 x 431.8 cm (60 x 170 in.)

Collection: Chrysler Museum, Norfolk, VA, Museum purchase

Courtesy Steinbaum Krauss Gallery, NYC

CIRCLE OF STRENGTH

As stated in the introduction, a goal of the Women of Hope poster series is to help overcome the sense of powerlessness that we often feel in the face of injustice and to find the circle of strength that exists within the classroom. One way to do this is to establish a weekly "ritual" of sharing ways that students and the teacher(s) have challenged injustices. Too often we focus our attention on what we "can't do," rather than on our accomplishments.

Select a regular weekly or bi-weekly time to gather in a circle. Give everyone a few minutes to write about a way that they have stood up for what they know is right or helped someone else. It could be writing a letter of complaint about discriminatory advertising, intervening when a child is being picked on, driving parents to a school board hearing, helping a friend to constructively address a problem, etc. The first few times the teacher may need to begin by sharing a few of his/her own experiences. Students can refer to the biographies of the women in the series to get an idea of the variety of areas where one can work:

For Social justice, including writing (Joy Harjo and Rosita Worl)

The Arts
(Jaune Quick-to-See Smith *and* Joanne Shenandoah)

Medicine
(Lori Arviso Alvord)

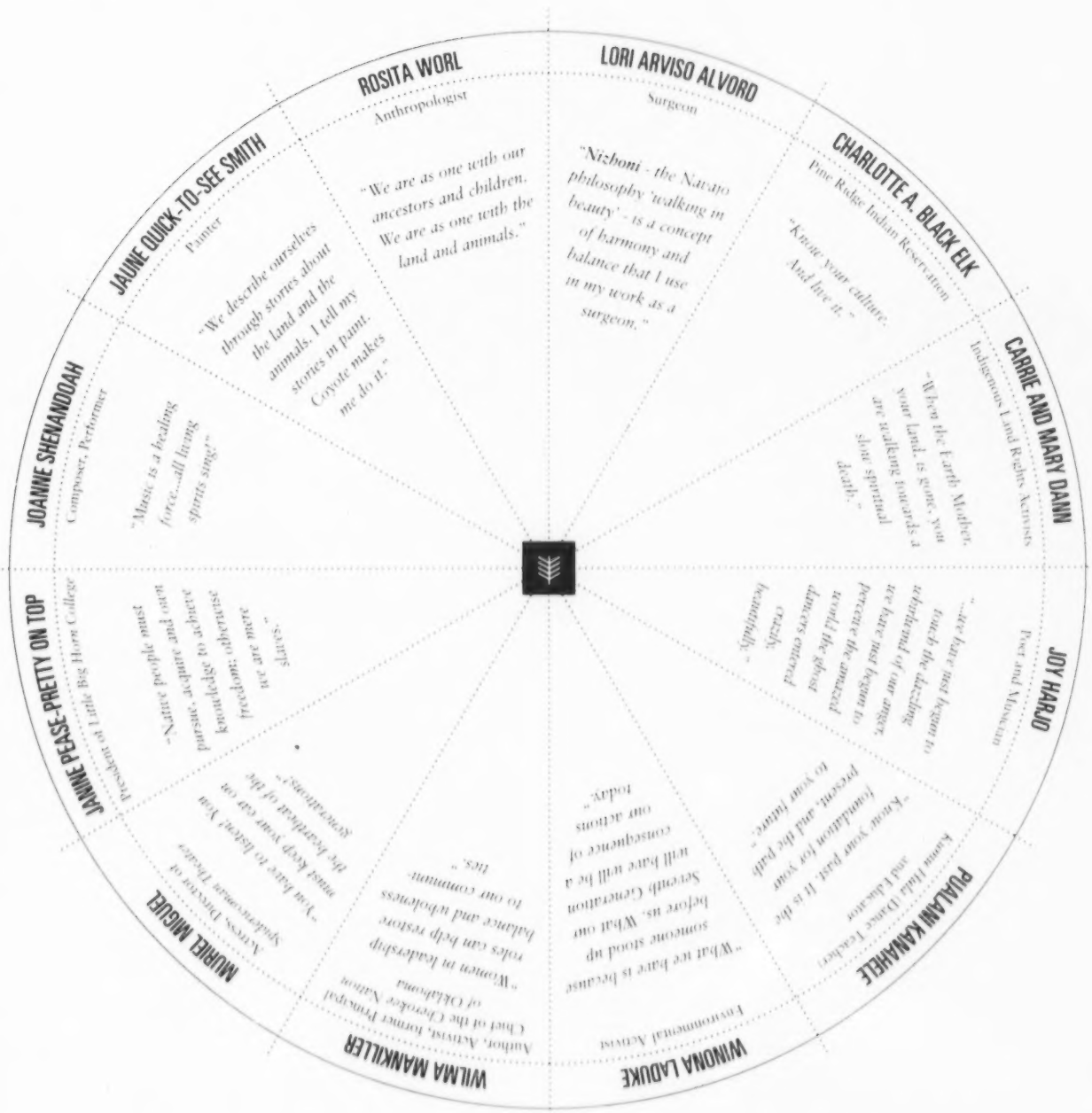
Environmental activism
(Winona LaDuke)

Education
(*Janine Pease-Pretty on Top*)

and more.

For the first few sessions, there should be nothing but praise and encouragement for everyone's efforts. After enough trust and confidence has been established, invite discussion about the strategies. Students can ask for help from the group on how to address an injustice. Students can comment on the relative effectiveness of certain actions. For example, in some cases letter writing is very effective. But in others it can be simply a token effort. Students should keep their "Circle of Strength" writing in one folder so that they can refer to examples and reflect on their own growth.

After meeting for a few months, create your own visual Circle of Strength like the one for the Women of Hope. Make a circle large enough for everyone's name, a quote and a quality. Prior to completing the circle, place a sheet of paper on the wall for each person in a class. Give students time to walk around the room and write a quality on the sheet of each of their classmates (and teacher) that best reflects that person's strength in making change. Students can then select the quality which they think best describes themselves to go on the final chart. Everyone should write their own quote. Hang the chart in a prominent spot, ideally close to the WOMEN OF HOPE posters.


ROSITA WORL
Anthropologist
"We are as one with our ancestors and children. We are as one with the land and animals."
LORI ARVISO ALVORD
Surgeon
"Nizhoni - the Navajo philosophy 'walking in beauty' - is a concept of harmony and balance that I use in my work as a surgeon."
CHARLOTTE A. BLACK ELK
Pine Ridge Indian Reservation
"Know your culture. And live it."
CARRIE AND MARY DANN
Indigenous Land Rights Activists
"When the Earth Mother, your land, is sore, you are walking towards a slow spiritual death."
JOY HARJO
Poet and Musician
"...we have just begun to touch the dazzling upheaval of our inner lives. We have just begun to feel the power of our voices to change the world. We have just begun to become fully alive."
PUALANI KANAHELE
Kumu Hula (Dance Teacher) and Educator
"Know your past. It is the foundation for your present, and the path to your future."
WINONA LADUKE
Environmental Activist
"What we have is because someone stood up before us. What our Seventh Generation will have will be a consequence of our actions today."
WILMA MANKILLER
Author, Activist, former Principal Chief of the Cherokee Nation of Oklahoma
"Women in leadership roles can help restore balance and wholeness to our communities."
MURIEL MIGUEL
Actress, Director of Spokeswoman Theatre
"You have to listen. You must keep your ear on the heartbeat of the Grandmother."
JANINE PEASE-PRETTY ON TOP
President of Little Big Horn College
"Native people must pursue, acquire and earn knowledge to achieve freedom; otherwise we are mere slaves."
JOANNE SHENANDOAH
Composer, Performer
"Music is a healing force...all living spirits sing."
JAUNE QUICK-TO-SEE SMITH
Painter
"We describe ourselves through stories about the land and the animals. I tell my stories in paint. Coyote makes me do it."

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NAME YOUR WOMAN OF HOPE

FOR FAMILIES: LET'S TALK TOGETHER

Sit down with a family member and discuss outstanding women that have contributed to your community and whom you regard as 'women of hope'. Choose one woman and write why you made your choice.

MY NOMINATION, AND WHY:

OTHER FAMILY MEMBER'S NOMINATION, AND WHY:

IMPORTANT CENSUS / FACTS

ENDANGERED CULTURES

Highlights from *The Demographics of American Indians: One Percent of the People's Fifty Percent of the Diversity* by Harold L. Hodgkinson et al., Washington D.C.: Institute for Educational Leadership, Inc., November 1990.

For every "endangered species" of plant or animal, there are about FIVE "endangered cultures" of American Indian peoples. It is easy to whip up public concern for the Snail Darter, but difficult for people to get concerned about the demise of human cultures.

The vast majority of American Indians have to leave the reservation in order to get jobs that pay enough to support families.

AMERICAN INDIAN DEMOGRAPHICS

– from *We the...First Americans* U.S. Department of Commerce, Bureau of the Census, 1993.

According to the 1990 census, American Indians, Eskimos, and Aleuts living in the United States numbered nearly 2 million, an increase of 38 percent over the 1980 total. The 1990 figure does not count Native people who were missed by the census takers or Native people who chose not to report themselves.

In 1990, the only tribes with more than 100,000 persons were the Cherokee, Navajo, Chippewa, and Sioux.

The 1990 census showed that most tribes had populations of less than 10,000.

The percentage of Native people moving to cities and metropolitan areas has grown steadily over the past fifty years from 5 percent in 1940 to 51 percent in 1990.

The figures below represent approximate 1990 figures for the 5 biggest metropolitan areas.

Los Angeles, California	87,500
Tulsa, Oklahoma	48,000
New York, New York	46,000
Oklahoma City, Oklahoma	45,700
San Francisco, California	40,800

LOCATION

In 1990, twenty-two percent, or 437,431 of all Native Americans lived on reservations and trust lands (areas with boundaries established by treaties, statute, and/or executive or court order).

Nearly one-half of the American Indian population lived in the West in 1990, 29 percent in the South, 17 percent in the Midwest, and 6 percent in the Northeast.

Over half the American Indian and Alaska Native population live in off-reservation communities. Relocation to urban centers is viewed by many tribal leaders as one of the major threats to cultural continuity.

EDUCATION

Figures from the U.S. Department of Education show that, as of 1986, American Indian and Alaska Native students had the lowest high school completion rates among all races/ethnicities.

OCCUPATIONS

American Indian women are substantially more concentrated in so-called "service" occupations than either White women or American Indian men. Approximately one-fourth of Indian women in the labor force are employed in occupations such as motel maid or waitress.

According to a study in 1986, Native American women represented only 0.5 percent of women in corporate management in the United States.

FAMILY INCOME

In 1990, for every $100 of family income U.S. families received, Native American families received $62.

The proportion of Native American persons and families living below the official government poverty level in 1989 was considerably higher than that of the total population. In 1989, 31 percent of Native Americans were living below the poverty level.

ALASKA NATIVES

The Alaska Native population includes Eskimos, American Indians, and Aleuts.

The two main Eskimo groups are distinguished by their language and geography. The Inupiat live in the north and northwest parts of Alaska and speak Inupiaq. The Yupik live in the south and southwest and speak Yupik.

The American Indian tribes in Alaska are the Alaskan Athabascan in the central part of the state, and the Tlingit, Tsimshian, and Haida in the southeast.

The Aleuts live mainly on the Aleutian Islands.

After 1971, all of Alaska (except the Annette Islands Reserve of Tsimshian Indians) was divided into 12 geographically defined Alaska Native Regional Corporations. Each of these corporate entities was organized to conduct business for profit (Sealaska is one of the 12 regional corporations.)

HAWAIIAN DEMOGRAPHICS

– from *We the...American Pacific Islanders* U.S. Department of Commerce, Bureau of the Census, 1993.

Hawaiians, the largest Pacific Islander group, are native to this land.

In 1990, the Hawaiian population was estimated at over 200,000. They make up approximately 20 percent of the population of Hawai'i.

The Hawaiian language, originally the sole language of the Hawaiian Islands, is threatened with extinction. Less than 1,000 (or 0.5 percent) are Native speakers of Hawaiian.

The 1978 Hawai'i State constitutional amendments made Hawaiian the official language of Hawai'i. All children in Hawai'i public elementary schools learn aspects of the language from elders. Regular courses in Hawaiian are common in high schools.

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available from:

Canyon Records,
4143 N. 16th Street, Suite 4,
Phoenix, AZ 85016; (602) 266-7835

or

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P.O. Box 7943,
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(303) 443-5617;
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CATALOGS AND CURRICULUM

American Indian Science and Engineering Society
5661 Airport Blvd.
Boulder, CO 80301- 2339

Nonprofit organization (with college chapters) has catalog of books, curricula, posters, videos; publishes *Winds of Change*, a quarterly journal with articles focusing on the environment, science, mathematics and other fields.

Akwe:kon
300 Caldwell Hall
Cornell University
Ithaca, NY 14853

Catalog of journals, books, special publications and curriculum; *The Six Nations Series, Student and Teacher Guide*. Publishes *Native Americas: Akwe:kon's Journal of Indigenous Issues*, a quarterly journal with scholarly articles.

Anoka-Hennepin Independent School
District 11, 11299 Hanson Blvd. NW
Coon Rapids, MN 55433

Selection of teacher guides: *American Indian Astronomy, American Indian Time Keeping Devices, American Indian Communications Systems, American Indian Toys and Games, Modern Indian Issues* (Stereotyping), cassettes, and more.

ERIC/CRESS
P.O. Box 1348
Charleston, WV 25325

ERIC/CRESS will do a free computer search by subject. 1- 800-624-9120.

Fulcrum Resources
350 Indiana Street,
Suite 350
Golden, CO 80401-5093

Catalog of teacher guides; *Keepers of the Earth: Native American Stories and Environmental Activities for Children* (also *Keepers of the Animals, Keepers of the Night*, and *Keepers of Life* – science curricula).

Highsmith Multicultural Bookstore
W5527 Highway 106
P.O. Box 800
Fort Atkinson, WI
53538-0800

Catalog of books for schools by and about people of color.

National Women's History Project
7738 Bell Road
Windsor, CA 95492-8518

Catalog of books, posters, videos, calendars, and curricula on women for elementary and secondary schools.

North American Native Authors Catalog
The Greenfield Review Press
P.O. Box 308,
2 Middle Grove Road
Greenfield Center, NY 12833

Catalog of works by American Indian poets, writers, historians, storytellers, and performers; cassette tapes.

Oyate
2702 Mathews Street
Berkeley, CA 94702

Catalog of books, videos, posters, cassette tapes.

Teaching for Change
Network of Educators on the Americas (NECA)
P.O. Box 73038
Washington, DC 20056

Catalog of multicultural, anti-racist curricula for K-12.

AUDIO-VISUAL MATERIAL

Canyon Records
4143 N. 16th Street
Phoenix, AZ 85016

Catalog of music tapes; curriculum – *American Indian Music for the Classroom* by Louis Ballard.

Library of Congress
Music Division,
Recorded Sound Section
Washington, DC 20540

Catalog of music tapes.

National Anthropological Archives
Smithsonian Institution
Washington, DC 20560

Descriptive leaflets of historic photographs of men and women (50,000 images in collection).

National Museum of the American Indian
George Gustav Heye Center
Public Information Department
One Bowling Green
New York, NY 10004

Native Americans on Film and Video. (2 volumes list film and video by Native and non-Native film/video makers).

Native American Public Telecommunications
P.O. Box 83111
Lincoln, NE 68501-3111

Catalog of hundreds of videos for sale/rental, many produced by Native Americans.

SOAR (Sound of America Records)
P.O. Box 8606
Albuquerque, NM 87198

Catalog of music tapes, compact discs with music by contemporary singers, rock groups, traditional, new age, powwow, and flute music.

JOURNALS

Akwesasne Notes
Kahniakehaka Nation Territory
P.O. Box 196
Rooseveltown, NY
13683-0196

Scholarly articles.

American Indian Art Magazine
7314 East Osburn Drive
Scottsdale, AZ 85251

Historic and contemporary arts; full-color photographs.

American Indian Culture and Research Journal
American Indian Studies Center
University of California at Los Angeles
3220 Campbell Hall
Los Angeles, CA 90024

Scholarly articles.

The Circle
Minneapolis American Indian Center
1530 E. Franklin Avenue,
Minneapolis, MN 55404

Monthly newspaper covers national Indian news.

Honor Digest
6435 Wiesner Road
Omro, WI 54963

Bi-monthly journal covers important issues in Indian Country.

Indian Country Today
Box 2180
Rapid City, SD 57709

Weekly newspaper covers national Indian news.

Indigenous Woman
P.O. Box 174
Lake Elmo, MN 55042

Biannual publication of Indigenous Women's Network focuses on the empowerment of indigenous nations within the Americans and Pacific Basin.

Native Monthly Reader
P.O. Box 122
Crestone, CO 81131

Monthly newspaper for young adults (October-May).

Native Peoples
Media Concepts Group
5333 North Seventh Street,
Suite C-224
Phoenix, AZ 85014

Quarterly journal with feature stories about Native American culture and history; full-color photographs.

News From Indian Country
Rt. 2, Box 2900-A
Hayward, WI 54843

Bi-monthly newspaper covers national Indian news.

NARF Legal Review
1506 Broadway
Boulder, CO 80302
Bi-annual journal of legal organization protecting Native sovereignty, treaties, natural resources.

Studies in American Indian Literatures
Robert M. Nelson
Box 112
University of Richmond
Richmond, VA 23173

Quarterly journal focuses on American Indian literatures (including traditional oral); reviews.

Teaching Tolerance
400 Washington Avenue
Montgomery, AL 36104

Bi-annual journal with teaching strategies; book reviews.

Tribal College: Journal of American Indian Higher Education
P.O. Box 720
Mancos, CO 80302

Quarterly journal covers all the tribal colleges in North America.

ORGANIZATIONS

ATLATL
402 W. Roosevelt
Phoenix, AZ 85003

Nonprofit Native arts service organization; technical assistance to artists; newsletter.

Educators for Social Responsibility
475 Riverside Drive
Room 450
New York, NY 10115

Offers workshops and institutes to develop approaches to multicultural education, social issues, cooperative problem solving, and conflict resolution.

Indigenous Women's Network
P.O. Box 174
Lake Elmo, MN 55042

Grass roots Western Hemisphere Native women involved in political, social, and environmental issues.

IPOLA
(Institute for the Preservation of the Original Languages of the Americas)
713 1/2A Canyon Road
Santa Fe, NM 87501

Dedicated to preserving and perpetuating Native American languages.

Rethinking Schools
1001 E. Keefe Avenue
Milwaukee, WI 53212

Organization concerned with tracking, testing, class size, anti-racist education, school budgets, teachers' unions, and more. Published curriculum *Rethinking Columbus: Teaching About the 500th Anniversary of Columbus' Arrival in America* (1991).

Seventh Generation Fund
P.O. Box 4569
Arcata, CA 95518

Native American foundation and advocacy organization facilitates self-help efforts of indigenous peoples.

Wordcraft Circle of Native Writers and Storytellers
9 E. Burnam Road
Columbia, MO
65203-3511

International organization of indigenous Native writers. Includes mentorship program and publishes a newsletter and a journal.

CREDITS

STUDY GUIDE

ARLENE HIRSCHFELDER is the author of award-winning books and numerous articles and bibliographies concerning Native Americans. She served as editor for *Rising Voices: Writings of Young Native Americans* and coauthored Facts on File's *Encyclopedia of Native American Religions*. Arlene worked for the Association on American Indian Affairs for more than 20 years.

PAULETTE FAIRBANKS MOLIN is the Director of the American Indian Educational Opportunities Program at Hampton University in Hampton, Virginia. She has worked in educational administration for many years and is the author of curriculum, articles, and other publications. Paulette serves on the board of Wordcraft Circle of Native Writers & Storytellers, a national mentorship writing organization. (Member of the Minnesota Chippewa Tribe, White Earth Reservation)

KATHYRN ONEITA has 22 years experience writing Native American curriculum for United Indians, a non-profit social services foundation in Seattle, Washington. She has worked on a monthly Native American whole curriculum publication, *Daybreak Star*, for 18 years which has subscribers in 40 states. Kathyrn is a writer, playwright, and videographer in her curriculum building efforts. She is a mom to four children. (Sioux from Fort Peck, Montana)

YVONNE B. WAKIM has worked in Indian education and community services for over 20 years. She has developed and published curriculum, trained teachers and is a multi-cultural consultant to major publishers. A writer and community organizer, Yvonne has also directed an American Indian center. She is the mother of a 17 year old son, Juman, who keeps her on her toes. (Cherokee/Arab)

PHOTOGRAPHER

HULLEAH J. TSINHNAHJINNIE, born into the Bear and Racoon clans, her mother is Minnie McGirt of the Seminole and Creek Nations. Born for Tsinajinnie clan, father Andrew V. Tsinhnahjinnie of the Dine Nation. Tsinhnahjinnie's formative years were influenced by some of the finest Native artists (i.e. Fred Beaver, Pablita Velarde and her father). A strong indigenous artistic base fused with her mother's commitment to community and protocol created the catalyst for an artist of political and cultural conviction.

Exhibited nationally and internationally, Tsinhnahjinnie claims photography as her primary language. Creating fluent images of Native thought, Tsinhnahjinnie's emphasis is art for indigenous communities.

Having studied art at the Institute of American Indian Arts, Santa Fe, New Mexico and the California College of Arts and Crafts, Oakland, California, Tsinhnahjinnie has also taught at the University of California, Davis, San Francisco State University, San Francisco Art Institute and the Institute of American Indian Arts.

DESIGNER

Posters and Study Guide

SUSANNA RONNER is the principal of Susanna Ronner Graphic Design. The majority of her work is for not-for-profit organizations. Susanna's clients have included hospitals, colleges, museums, dance companies, recording artists, among others. For this work she has received a variety of awards and acknowledgements. Her work is included in numerous design books and publications.

Susanna recently travelled to Guinea, West Africa to study dance with the National Dance Company *Les Ballets Africains*, and to study African textile print. As a graphic designer, dancer and musician, she believes strongly in the importance of shared cultures and disciplines in her work and life.

Bread and Roses is the not-for-profit cultural arm of 1199 National Health and Human Service Employees Union. Its 120,000 predominantly Latina and African American women members are employed in all job categories in health care institutions throughout New York State.

1199 has a long history of active involvement in civil rights and human rights campaigns. Dr. Martin Luther King, Jr. called 1199 his favorite union. The Union had close ties with Cesar Chavez and Dolores Huerta in their crusade to organize farm workers in the 1960s.

Since it was founded in 1979, Bread and Roses has been offering a festival of cultural activities for 1199 members and their families directly at the workplace (inside major hospital and nursing homes), and at the union's headquarters, The Martin Luther King, Jr. Labor Center. Bread and Roses has something for everyone — free lunchtime drama, music and poetry programs with professional companies; art and photography exhibitions at Gallery 1199, the only permanent exhibition hall in the labor movement; videotapes and films; original musical revues based on workers' experiences; Labor Day street fairs; concerts at Lincoln Center; and much more.

Originally designed for its own members, the project has attracted national and international attention. Bread and Roses was the subject of a one-hour PBS documentary; several of its exhibitions and musical reviews have toured the nation; its posters, books and videotapes enjoy national distribution; the Film Society of Lincoln Center sponsored a retrospective of its award-winning documentary films; and Bread and Roses helped to develop 1199's School for Social Change, a New York City Board of Education "New Visions School".

Bread and Roses' nationally acclaimed **Women of Hope** poster, study guide and video project celebrates the contributions of women of color to our nation. Its African American and Latina posters are in thousands of schools, and libraries throughout the U.S. and have been displayed in subways, buses, airports and other high visibility areas. The Asian American Women of Hope poster series is scheduled for release in 1997.

BREAD AND ROSES PROJECT DIRECTORS

BARBARA HILL *and* MOE FONER

ASSISTANCE WITH PRODUCTION

Esther Cohen, Maria Peralta, Beth Cohen Boyd and Carmen Robland

ORDERING INFORMATION

For information on ordering ***Native American/Hawaiian, African American*** *or* ***Latina Women of Hope posters and study materials,*** *write to:*

BREAD AND ROSES
DISTRIBUTION CENTER
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EATONTOWN, NJ 07724

or call:
1-800-666-1728.

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